THE JOURNEY'S END:
RETURN IN FOUR NOVELS

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ABSTRACT

Whether a traveller, when his journey is done, returns to his starting place depends largely on why he embarks on his journey. In the study of the routes of the travellers in *Hsi Yu Chi*, *Ching Hua Yuan*, *Gulliver's Travels* and *Huckleberry Finn*, such a consideration is of utmost importance. The Chinese travellers happily reintegrate with their starting places once their goals or destinations, often well-defined, are reached, while their Western counterparts who journey to move away from rather than towards something, continue with their wandering, either physically or spiritually, to visible end.

Travellers of such different motivations and fate reflect a similar divergence in the two cultures from which they emerge. The travellers in the two Chinese novels remind one of the career outlook of many real and imaginary Chinese scholar-officials, who regard as an ideal the dual achievement in serving the public (*hsien*) and cultivating oneself until one is indifferent to fame and wealth (*yin*). In setting out on their journeys, as I will show, the travellers demonstrate an effort towards *hsien*, which is followed by return, a phase that corresponds to *yin*. When the journeys are

completed with the reinstation of the travellers to their starting places, the travellers in effect come to possess both hsien and yin. The Western travellers echo the picaro on the one hand, and the American frontiersman on the other, both of whom share a common concern to defend the individual from the encroachment of the anonymous social forces. Gulliver's Travels and Huckleberry Finn are stories about two such travellers who prefer withdrawing from society to being polluted but it. To travellers with such an anti-social stance, return to the society they origianlly depart from is close to unimaginable.

The ultimate cause for the divergence between the Chinese and Western travellers in literature is to be found in the conception of self, or more precisely, the interrelationship between self and society. There is a general inclination in the thinking of major Chinese philosophers towards the merging of the individual and society without in any way betraying one's self. Should there be any conflict between the two, the disciplining of the self is called for. The journeys in the two Chinese novels serve as an educational process, by which the arrogance and egotism of the travellers is purged. In the end, they are able to return felicitously to the society they once renounced. The Judaic and Christian traditions, on the contrary, consider the self to be inviolable. The conflict between the individual and society

is resolved by seeking changes in the latter; any compromise on the part of the self is a betrayal of its sanctity. However, society as it is, the attempt to change it is often frustrated and the individual is left with no choice but to disassociate himself from society. The journeys in Gulliver's Travels and Huckleberry Finn convince their protagonists of the ubiquity of evil and the incorrigibility of society. The refusal to reconcile themselves with society is pathetic in one traveller and heroic in the other.

Chapter I

Journeys have never stopped stimulating the imagination of human beings throughout history. The escape a journey provides for the social misfit, the exotic experiences one may encounter on the road, and the spiritual wisdom and material prosperity one may bring back have lured thousands and thousands of travellers away from comfortable homes to foreign lands. It is the setting that allows what is impossible at home to be possible on the road, and the challenges of new experiences that teach the traveller what he might never hope to learn otherwise.

In literature, the "journey" motif is a convenient means by which an author introduces his inexperienced, uninitiated and protected character to life. It is as if a shield were removed from the character once he undertakes a journey and is forced by circumstances to deal responsibly with reality, the result being a keener awareness of himself and of the world outside. In addition to the resultant change in character, our attention is also drawn to the change of scene. Pilgrimage literature is a good example here. Written in the Middle Ages with the intention of giving practical guides to later pilgrims, these literatures emphasize the sightseeing spots on the pilgrimage route more than the spiritual change that takes place in the mind of the pilgrims.[1] Later variations of this kind of travel literature bear this point out. Our interest is not only engaged

by Gulliver's increasing misanthropism, but we are also bewitched by the stranger and stranger things he sees on his different voyages. In Chinese travel literature, of which Ching Hua Yuan 鏡花緣 is a typical example, the interest of the reader is also predominantly maintained by the contrast of Chinese customs with those T'ang Ao 唐敖 sees in different countries. We can safely assume that our focus in reading travel literature is divided between the traveller and the experiences he encounters.

This thesis proposes to examine in detail the effect the travelling experiences have on the traveller and how the latter, now a changed person, interacts with his starting place in four novels: Hsi Yu Chi 西遊記, Ching Hua Yuan, Gulliver's Travels, and Huckleberry Finn. The major part of this thesis will be predominantly about "return," that part of a journey which begins from the destination and ends at the arrival of the starting place. To risk stating the obvious, to take a journey, one has to leave from a starting place, embark on a trip to reach a destination, and then return to the starting place. However, in literature as well as in reality, many journeys do not follow such a neat pattern. Many travel for the sake of it, and just as many travel because they want to escape from something. For these people, their journeys do not necessarily have destinations. The archetypical "Wandering Jew" is such an

example. Two of the four books to be studied here belong to the "destinationless" type. Undaunted by his misfortunes, Gulliver takes one trip after another, so that it is impossible to say where his destination is. As for Huck Finn, to quote Wordsworth out of context, he can be described as

> more like a man
> Flying from something that he dreads than one
> who sought the thing he loved.[2]

His route is unpredictable and is made up of ad hoc decisions. The destination of his journey is so elusive that it leads Fu Shu-hsien 傅述先 to intimate that, for Huck, "the journey is the destination."[3]

Yet there are those who consciously or unconsciously regard a journey as an educational process. The Chinese saying "Read ten thousand volumes of books, walk ten thousand li of road 讀萬卷書 行萬里路 , underscores the equal importance of intellectual learning and practical experience. And history has sung praises of much-envied figures such as Ssu-ma Chi'en 司馬遷 and Li Po 李白 , to say nothing of the vocational travellers such as Hsu Heng-tsu 徐霞客 and Liu E 劉鶚 , who can boast of as much scholarship as travelling. Although the journeys taken by Wu-k'ung 悟空 and Centiflora 百花仙子 are not meant to supplement their scholastic efforts (Wu K'ung, for one, does not appear to be very educated), their journeys are as adventurous as educational. Both of them are put in a position where their journeys are imposed on them as a punishment or an act of

redemption. Being more than a symbolic act, as it is in the pilgrimage in the West, the journeys undertaken by Wu K'ung and Centiflora provide them with experiences which eliminate the arrogance and ambitions which get them into trouble in the first place. Hence, their destination is well-defined, the reaching of which coincides with a fundamental change in the personality of the travellers. It is with such new personalities that they return to the starting place. It must be emphasized that the change is not sudden; rather, we can trace a gradual improvement in the personality throughout the journey where the character learns more about himself and the world. Precisely because of this, the journey, especially its hardships, is so valuable and indispensable.

If a destination is not necessarily present in a journey, there is at least a goal, an intention which getting on to the road can help realize. Most of the time, the goal is reached at the arrival of the destination, after which the traveller can return, claiming success. Wu K'ung accomplishes the difficult task of the quest for scripture as well as that of earning himself the reinstatement to divine rank at the arrival at the Western Heaven 西天. For Centiflora, it is similar. The destination for her is the world of Red Dust 紅塵. Being there also enables her to realize her hope of sharing the glamour of the Jade Tablet 玉碑. However, the goals of some other journeys are not the same as the destinations. In

fact, Huck's goal can only be realized if he remains forever on the road. The moment that he stops at a destination, he stagnates and gets enveloped by the advancement of European civilization coming from the East Coast.

We are now faced with two kinds of journeys, with the presence or absence of returning to the starting place as the differentiating factor. This point can further be refined by noting that among some travellers--Huck Finn and Gulliver, for example--journeys tend to be endless and can only be brought to a stop with tragic results. Going home means moral imprisonment for Huck, and subjecting himself to the intolerable company of inferior animals for Gulliver. The Chinese travellers, on the other hand, merge very readily with the starting place again. The sense of being shackled is here replaced by the elevating feeling of being reunited with a larger totality.

Although, as we have just shown, some travellers do not return, or return with difficulties, to the starting place, I will still talk about "return" in this study. In doing so, I do not mean to ignore the obvious absence of this part of the journey in Gulliver's Travels and Huckleberry Finn, but to show, by examining the probability of their return, how they fail to do so or choose not to do so. Obviously, Huck Finn as well as Gulliver have entertained and weighed the notion of returning in their minds before one rejects it

outright and the other accepts its inevitability grudgingly. "Return" as a physical reality may not be accomplished in the two books, but it certainly must occupy a prominent position in the consciousness of the travellers and the author--if not as an indispensable ending to the journey, at least as an option to be considered.

Before proceeding any further with this study, I would like to point out its limited scope. Needless to say, any one of the four books under consideration demands a fuller treatment than what can be given here. To put the four books together, I can only justify the attempt by narrowing the scope to one common point shared by these four books to the exclusion of many richer and perhaps more interesting aspects. I will, for example, treat only in a cursory manner the powerful satire in Gulliver's Travels, bypass the peculiar use of language in Huckleberry Finn, mention only in footnotes the Buddhist elements in Hsi Yu Chi, and simply omit any discussion of the literary games that make up the second part of Ching Hua Yuan--each of which deserves an in-depth study in its own right. The most lamentable omission results from the inevitable selection of the major traveller in the novel as representative over other minor ones. The story of Wu K'ung is taken to be representative of other pilgrims; and, although he has a story of his own to tell, Jim is treated insofar as his travelling can help us understand Huck's. Despite all

these arbitrary cuts, I still find more material than I can adequately deal with.

In the rest of this chapter, I will briefly summarize the travels of the major travellers to illustrate the preliminary statements about the Chinese travellers and the Western travellers that I have made in the previous few paragraphs. Some of these points will be brought up again--along with some other new considerations--in Chapters 2 and 3, when I attempt to explain the differences between the travellers in China and in the West by looking into the literary and cultural forces that are at play in the conception of travel in literature. The last chapter can be regarded as an extension of the preceding two. I will take another step in exploring the concept of "self" and its relationship with the larger realms of existence, be it the complex society or the simplest kind of interpersonal relationship, to show that the traveller and his return in literature reflects precisely a parallel conception of "self" held by China and the West.

I

Gulliver's Travels is made up of four major journeys, in which Voyage III is actually composed of many short excursions into the subordinate states of the country of Laputa and other countries. Taken in isolation, each journey is very complete, composed of the primary model of starting place-destination-starting place. Gulliver is always left

alone in strange lands where he encounters stranger events. And at the end, when his life is threatened, he finds means to escape and arrive at home safely each time. However, the very structure of the novel, coupled with its unmistakable irony, casts doubt on the nature of his return.

To begin with, Gulliver is a well-trained seaman. He has undergone the best education his age can provide. We are told that he has taken a few trips before the story begins, which, while failing to make him a confirmed sailor, refine his seamanship. At first, his wish is to not go out to sea any more. In the first page of the first chapter of Gulliver's Travels, Gulliver informs the reader of his future plans:

> When I came back [from several minor trips], I resolved to settle in London, to which Mr. Bates, my Master, encouraged me, and by him I was recommended to several Patients. I took Part of a small House in the Old Jury; and being advised to alter my Condition, I married Mrs. Mary Burton, Second Daughter to Mr. Edmund Burton Hosier in Newgate-street, with whom I received four Hundred Pounds for a Portion.
>
> (p. 17)[4]

Gulliver, the intellectually unimaginative and the materialistically endowed, thus makes plans to settle for a comfortable and prosperous life among the middle class. His subsequent journey to the sea is forced upon him.

> The last of these voyages not proving very fortunate, I grew weary of the sea, and intended to stay at home with my Wife and Family. I removed from the Old Jury to Fetter-Lane, and from thence to Wapping hoping to get Business among the Sailors; but it would not turn to account. After

> three years Expectations that things would mend, I accepted an advantageous Offer from Captain William Prichard....
>
> (p. 18)

The voyage to Lilliput is undertaken for economic reasons. Were he better off, Gulliver would opt for a less wandering life.

With each successive trip, however, Gulliver becomes less and less clear in his motivation. There seems to be a change inside Gulliver which relegates economic considerations to second place. In the "Voyage to Brobdingnag," we are given no more than the brief and somewhat vague reason that Gulliver is "condemned by Nature and Fortune to an active and restless life," which makes him sail to sea again two months after his return. While the first trip to Lilliput is determined purely by lack of "Fortune," in the second voyage the factor "Nature" creeps in and becomes more and more prominent in the following voyage. One is all the more surprised--bearing in mind that Gulliver originally gets weary of the sea and intends to stay at home--to find that in the Voyage to Laputa, he begins to talk of "the Thirst I had of seeing the World, notwithstanding my past Misfortune" which "continue[d] as violent as ever." The yearning for adventure precedes the lack of "Fortune" in the third voyage, while both reasons escape Gulliver's mention altogether in the fourth voyage. Reminiscing about his experience in the land of Houyhnhnms, Gulliver suffers the reader

to be satisfied with only a note of regret:

> I continued at home with my Wife and Children about Five Months in a very happy Condition, if I could have learned the Lesson of knowing when I was well.
>
> (p. 199)

The reason for leaving home is left unsaid, and we are led to conclude that Gulliver is propelled, despite himself, to live the life of a sojourner.

What is he propelled by? The violent attraction the strange lands have for Gulliver becomes all the more paradoxical from another angle--the dangers of sea voyages of which he is fully aware. S. H. Monk has pointed out that Gulliver's misfortunes are increasingly caused by human faults[5]: he is cast upon the shore of Lilliput by an unfortunate wind which totally wrecks the ship; he is then deserted by his cowardly shipmates and left on his own to deal with the monstrously gigantic Brobdingnags; in the voyage to Laputa, he is forced to leave the boat by his very "Brother Christian," who maliciously intends to starve him; and in the last voyage, the mutinous crew simply turn him out to set him on shore, which happens--as Gulliver later firmly believes--to be inhabited by the worst type of human beings. Needless to say, all these ordeals should have warned Gulliver of the dangers of sea voyages and should have made him avoid the sea at all costs; but we would not be too surprised to find that at the same time they open

Gulliver's eyes to the unreliability of human nature and make him escape from human society. In contrast, what he sees on his voyages is so much better. The Brobdingnags' enlightened attitude appears a thousand-fold better than that of the English; even the pagan Japanese captain who intimates that Gulliver should not die is much better than the Dutch pirates who suggest that Gulliver "should be tyed Back to Back and thrown into the Sea."

Gulliver himself attests to the evil phenomena in his society through the mouths of the people he encounters. Passages similar to the following one are not hard to find:

> He [the King of Brobdingnag] was perfectly astonished with the historical Account I gave him of our Affairs during the last century, protesting it was only a Heap of Conspiracies, Rebellions, Murders, Massacres, Revolutions, Banishments, the very worst Effects that Avarice, Faction, Hypocricy, Perfidiousness, Rage, Madness, Hatred, Envy, Lust, Malice, or Ambition can produce.
>
> (pp. 118-19)

At this point, however, Gulliver is quoting the King of Brobdingnag only in order to refute him and to show how benighted a person can be without exposure to the European civilization. One soon finds him expressing the same kind of sentiments at the last voyage. Gulliver, it is now clear, commits his life to endless travelling in search of an alternative setting for human life.

Utopia is not easy to find. In fact, two of the four voyages that Gulliver takes bring him to places which reveal

the imperfectability of human society by their absurd resemblance to England. Only the government of Brobdingnag, with the King's kindness and rationality, is close to the ideal of enlightened government. Free from the corruption of favouritism and power politics, the government represents a balanced combination of efficiency and humanity. Two points, war and law, in particular reveal to us the King's political philosophy. When Gulliver suggests--hoping "to ingratiate himself farther into the King's favour"--the extreme effectiveness of firearms in European warfare, it arouses one of the frankest expressions of indignation from the King:

> The King was struck with Horror at the Description I had given of those terrible Engines, and the Proposal I had made. He was amazed how so impotent and groveling an Insect as I (these were his Expressions) could entertain such inhuman Ideas, and in so familiar a manner as to appear wholly unmoved at all by the Scenes of Blood and Desolation, which I had painted as the Common Effects of those destructive Machines, whereof he said, some evil Genius, Enemy to Mankind, must have been the first Contriver. As for himself, he protested, that although few Things delighted him so much as new Discoveries in Art or in Nature, yet he would rather lose half his Kingdom than be privy to such a Secret, which he commanded me, as I value my Life, never to mention any more.
>
> (p. [illegible])

On the subject of the law, the King is less incensed but his curiosity indicates to no less extent that [illegible] the legal system of England extremely time[illegible] as [illegible] fair. It has also become the to[illegible] of e[illegible]oitation in the hands of a few specially tra[illegible] lawyers. In contrast, law in Brobdingnag is never meant to be mysterious or intriguing; it is rather very much determined by common sense and reason,

which makes it accessible to even the most uneducated citizen. Instead of the litigation to which Gulliver is accustomed, the King encourages only practices which eventually will be more beneficial to the society as a whole:

> Whoever could make two Ears of Corn or two Blades of Grass to grow upon a spot of Ground where only one grew before, would deserve better of Mankind, and do more essential Service to his Country than the whole Race of Politicians. (p. 122)

The King of Brobdingnag is at extreme variance with any European sovereign whom Gulliver has encountered and now praises. Despite his lack of imagination, Gulliver is not totally blind to the superiority of the country of Brobdingnag. The King, in particular, impresses him very much by his countenance and knowledge. But, as a self-styled ambassador, Gulliver feels bound--albeit unbeknown to himself--to defend the system at home. The result: a revelative account which allows the reader to see the working of an arrogant yet insecure mind. On the one hand, Gulliver describes the King as "A Prince of excellent Understanding" and his mind the "Master of...excellent Qualities;" on the other, he immediately contradicts himself by saying that the King was

> "unacquainted with the Manners and Customs that most prevail in other Nations: the want of which Knowledge will ever produce many Prejudices, and a certain Narrowness of Thinking, from which we and the politer Countries of Europe are wholly exempted." (p. 120)

Gulliver's insecurity is further shown by the fact that he

deliberately paints a much fairer picture of Europe in his conversations with the King, which he interprets as an act of patriotism.

> Yet thus much I may be allowed to say in my own Vindication that I artfully eluded many of his Questions, and gave to every Point a more favourable turn by many Degrees than the strictness of Truth would allow. For, I have always borne that laudable Partiality to my own Country, which Dionysius Halicarnassensis with so much Justice recommends to an Historian. I would hide the Frailties and Deformities of my Political Mother, and place her Virtues and Beauties in the most advantageous Light.
>
> (p. 130)

The Voyage to Brobdingnag is only useful insofar as it puts Gulliver on the defensive for the first time.[6] In other aspects, Gulliver remains fundamentally as he has always been--obtuse and complacent.

It is the structural irony of the book that in the Voyage to the Country of Houyhnhnms--the land of a species of unfeeling but extremely rational horses--Gulliver is inspired to unqualified veneration of the host. That the Houyhnhnms are intellectually sophisticated but emotionally destitute is a point beyond dispute. And the imbalance of intelligence and feeling awaits the application of the literal-minded convert in Gulliver to assume its monstrous manifestations.[7] Gulliver very literally sees the difference between the Houyhnhnms and Yahoos as that between horses and human beings, and therefore, it follows logically that he despises humankind for the baseness of the Yahoos.

In choosing the Houyhnhnms as the object of adoration while bypassing the Brobdingnags as a nation "unacquainted with the Manners and Customs" of other countries, Gulliver is, to modify a Chinese saying, preferring the fish-eyes to the pearls.

This unwise choice can partly be explained by the order of adventures, which coincides with the structure of the book. The journey to the Country of the Houyhnhnms follows immediately the Voyage to Laputa, which distinguishes itself as a satire on the misuse of science and reason. The portrayal of preoccupied husbands who do not see the infidelity of their wives, even when the cuckoldry is carried out in the most blatant fashion, remains a biting caricature of absent-minded scientists. And the various kinds of vain experiments, leading to vainer outcomes in the Academy, cannot but be noticed by Gulliver, who presently supplies other equally ridiculous projects done by the scientists at home. Until then, the charge that human beings are irrational makes little sense to him. After the Voyage to Laputa, he has all reasons toquestion the value of so-called theoretical knowledge. The pragmatism of the Houyhnhnms is so appealing because it comes at a timely point in his life. Their impersonal rationality is a cooling breeze after the hubbub of the scientists' fanaticism.

If the Houyhnhnms represent the height of rationality, the Yahoos make for easy identification with human beings.[8] The Yahoos strike Gulliver as dirty and lascivious, and Gulliver does not spare the readers a detailed description. Even before this voyage, we have seen how the trend of scatalogical description develops. Through the Travels, Gulliver is often associated with the sexuo-excretional theme. It begins from the very first voyage when, in captivity, Gulliver creates a sensation among the Lilliputians by the amount of water he makes. The soldiers, by the order of the Lilliputian king, march through the arch made by Gulliver's legs and whisper to each other in great amazement and amusement when they divine the size of Gulliver's manhood through the threadbare pants. Then, Gulliver relates with delight how he saves the palace from destruction by fire by playing the role of a fireman, using a very natural source of water-supply. Sexual dalliance with people of the host country never stops. In Lilliput, there is the rumour that a particular court lady shows unusual pleasure in the company of Gulliver, who is frequently favoured with private and personal attention. Moving from rumours to confessed facts, Gulliver recalls in Brobdingnag that

> the Handsomest among these Maids of Honour, a pleasant frolicksome Girl of sixteen, would sometimes set me astride upon one of her Nipples, with many other Tricks, wherein the Reader will excuse me for not being over particular.
>
> (p. 107)

Gulliver also finds himself at one time sunk to knee-depth in cow dung after failing to jump over it. And then, the proposal to the Academy in Laputa to investigate into the possibilities of detecting political conspiracies by the colour of the ministers' faeces... .The list is almost endless. The recurrence of such incidents reflects a certain obsession in Gulliver, which I think, in certain ways, justifies the cruce psychoanalytical readings of thenovel.[9] In any case, it is through these two themes--sex and excretion--that Gulliver finally acknowledges the close ties between him and the Yahoos.

First of all, Gulliver is proud of his original way of putting out the fire in the palace of Lilliput. He realizes that he has offended the royalties but congratulates himself for having done "a very eminent piece of service." Gulliver, therefore, must find very shocking familiarity in the way the Yahoos use their excrement. When he first happens upon them, he unknowingly provokes their anger and is quickly surrounded by them.

> ...a Herd of at least forty came flocking about me from the next of a Tree, and leaning my Back against it, kept them off, by waving my Hanger. Several of this cursed Brood getting hold of the Branches behind leapt up in the Tree, from whence they began to discharge their Excrements on my Head....
> (p. 202)

What can be as ingenious as using one's excrement as a fire extinguisher other than using it as a weapon? Very soon

after he lands in the country of the Houyhnhnms, we are already reminded of the similar traits in this respect between Gulliver and the Yahoos.

Another scene is the attempted rape by the female Yahoo when Gulliver is bathing in the river. To be fair, although Gulliver does not appear to be tired of dwelling on the subject of sex, he seems to be morally upright. The hearsay about the court lady and him is not proved one way or the other, and in all likelihood, considering the discrepancy in size, not much can be accomplished. As for the Maid of Honour, Gulliver is more a victim than an accomplice. And he dislikes the whole manoeuvre so much that he begs Glumdalclitch to keep him away from the amorous lady. However, assaulted by the female Yahoo, Gulliver is not so innocent. To say the least, there is mutual attraction between him and the female Yahoo. As he himself acknowledges afterwards, "her [the female Yahoo] Countenance did not make an Appearance altogether so hideous as the rest of the kind."

Hence, Gulliver, who successfully resists all other advances, only admits the sexual attraction of a female Yahoo. The equation between him and the female beast is ultimate, for Gulliver maintains

> For now I could no longer deny, that I was a real Yahoo, in every Limb and Feature, since the Females had a natural Propensity to me as one of their own Species....
>
> (p. 241)

However, if one were to look at nothing but the two areas of sex and excretion, very few human beings could distinguish themselves from the brutes. Gulliver's shortsightedness leads him to see how similar he is to the Yahoos and how different he is from the Houyhnhnms without realizing that, while he resembles a Yahoo only in physical shape, he is probably more akin to the Houyhnhnms in other ways. It is, for example, for his Houyhnhnmian intelligence that his master singles him out from the other Yahoos in the household.

For Gulliver, the whole trip to the Country of the Houyhnhnms is a visit into a utopia. Everything works there. The only possible cause for disturbance--the Yahoos--is kept under constant surveillance. That is why Gulliver looks upon every action of the Houyhnhnms as an object of emulation for any human being who makes claims to rationality. The use of the finely interwoven dramatic irony, however, allows the reader to see more than Gulliver cares to show. Like so many utopias, the Country of Houyhnhnms is workable simply because it disbands human emotion. S. H. Monk likens the Houyhnhnms to the ascetics who in the face of a desire, however natural, do not try to satisfy it but suppress it. They would cut the toes in order to fit into a pair of small shoes.[10] I would argue further that even the ascetics deserve more respect from us for their victory over human desires. The Houyhnhnms, on the other hand, are irrelevant

to the human condition. They would not cut their toes, but they would simply give up the shoes because they do not feel the need for them. For the Houyhnhnms, who are born perfect, the struggle between the animalistic and the rationalistic inside each living human being is non-existent.

Because they are self-sufficient, they are unimaginative and arrogant.[11] There is no way, for instance, that Gulliver can convince them that he comes from a place beyond the sea, where thousands and thousands of Yahoos reign over the Houyhnhnms. Their life is given only to the present, and thoughts that are removed from the immediate context are regarded as impractical fantasies. Positively, they can calmly face the threat of death, but the placidness with which they refer to someone who just died half a day ago is shockingly callous. We are, however, not supposed to find fault with them, as they are a different species from us--neither sharing our psychological wants nor feeling guilty for not sharing them.[12]

It is nobody's fault but Gulliver's to imagine that he could rise above other human beings to become a Houyhnhnm, thus revealing the arrogance implicit in his tirade against the human race. The Dutch captain Pedro is brought into the story to offer an exception to the generalizations about human beings made by Gulliver. The earnest beseeching, not to say tolerance and understanding of Gulliver's wife, cast

Gulliver's misanthropy in a regulating light. We are led to see that in his criticism of mankind he has left himself out--the person who, after all, should be the very object of criticism. When Gulliver delivers his invective that

> But when I behold a Lump of Deformity, and Diseases both in Body and Mind smitten with Pride, it immediately breaks all the Measures of my Patience... But I who had more Experience could plainly observe some Rudiments of it among the wild Yahoos.
> (pp. 268-269)

we cannot but be reminded of the humble Pharisee who thanks God that he is the most modest of all. Gulliver is seen committing the very crime he accuses other people of.

Not in a position to enjoy the objectivity enjoyed by a detached reader, Gulliver of course prefers the Houyhnhnms. At the end of the book, when Gulliver grudgingly allows his wife to sit at the far end of the table with him, he has made it back physically to his homeland (where, at the time the travelling account is told, he engages in only intermittent communication with his fellow human beings). He does not mention any plans of taking to the sea again, and one is left with the impression that he is more at home with the horses than with his family. Although the "optimism" at the end of the book may signify some kind of return for Gulliver:

> Although it be hard for a Man late in life to remove Old Habits, I am not altogether out of Hopes in some time to suffer a Neighbor Yahoo in my Company without the Apprehensions I am yet under of his Teeth or his Claws.
> (p. 268)

the fact is that the journey has changed Gulliver so much that re-integration with the human community has to be fought for. He will remain a species apart, prizing his superiority over all other human beings in self-congratulatory isolation.

II

If Gulliver returns only in body but not in spirit, Huckleberry Finn leaves his hometown both physically and spiritually. At the end, when the original causes for the departure of Huck and Jim are removed and the idea of re-union is entertained by the reader, Huck shows that Aunt Sally's effort to civilize him has failed once again:

> But I reckon I got to light out for the Territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me and I can't stand it. I been there before.
>
> (p. 369)

The last sentence "I been there before" clearly indicates that Huck Finn is speaking of moral matters in spatial terms, and we are invited to see Huck's wandering down the Mississippi not only as a physical journey but as a moral journey as well. Arriving at the end where he has started off, Huck smells the same kind of social stench, which goes completely contrary to his personal conscience. In this sense, Huckle-Finn is more radical than Gulliver's Travels: the protagonist returns home temporarily, only to leave it permanently again.

Apparently, Jim flees from racial prejudice and slavery clothed in religion and Huck from the complacency and hypocrisy of St. Petersburg. It is, however, a masterful stroke that, considering how divergent the causes of Jim's and Huck's exile appear, Mark Twain has us see that Jim and Huck are escaping from the same thing. For someone like Huck who follows his true conscience, the difference between Jim's and his cause is negligible. The two causes are in fact spiritually linked together in that slavery can only be defended by hypocrisy and that they encourage and perpetuate each other, forming an unbreakable vicious cycle. It is not insignificant that Pap, the menace to Huck's life, gives the most undisguised expression of anti-black feelings in the whole story:

> Oh, yes, this is a wonderful govment, wonderful. Why, looky here. There was a free nigger there, from Ohio; a mulatter, most as white as a white man. He had the whitest shirt on you ever see, too, and the shiniest hat; and there ain't a man in that town that's got as fine clothes as what he had;...And what do you think? they said he was a p'fessor in a college, and could talk all kinds of languages, and knowed everything. And that ain't the wust. They said he could vote, when he was at home. Well, that let me out. Thinks I, what is the country a-coming to?...when they told me there was a State in this country where they'd let that nigger vote, I drawed out. I says I'll never vote agin. Them's the very words I said; they all heard me; and the country may rot for all me.
>
> (p. 78)

Hence, when Huck runs away from his father, symbolically he repudiates everything his father stands for; and naturally

Huck and Jim--the enemy of white society and the target of Pap's outburst--are drawn together in close friendship.

Huck and Jim's fates are tied together. The day when Jim gets his freedom would be the time when Huck finishes his journey. Unfortunately, Jim is never freed. Even up to the end when he obtains his "freedom" out of Miss Watson's last act of kindness, his freedom exists only in a void. It is a betrayal of the design of the book, as well as of the trust between the author and the reader, that the story ends in such a facile and puerile way.[13] It is as if Mark Twain had realistically portrayed a complicated human situation only to simplify it at the end in order to satisfy the readers of the likes of St. Petersburg's residents. Seen from this light, the ending is an artistic failure. Hypocrisy still abounds and Huck realizes the frailty of Jim's freedom. The liberation of Jim is not accompanied or supported by any change in the social opinion regarding slavery. While Jim rejoices in his personal freedom, Huck is still disturbed by the unchanged social atmosphere that still keeps millions of Jim's kinsmen in bondage. Insofar as the society remains unchanged, it is certain to drive Huck to self-exile again.

In the meantime, Huck and Jim move down the Mississippi together, where they witness deceit, bloodshed, callousness and human cruelty. We are faced with a similar question as

in Gulliver's Travels: If the route down the Mississippi is infested with dangers, what is so objectionable in St. Petersburg that Huck would rather risk his life down the river than resting at ease under the protective roof of Miss Watson's?

The answer is that what happens on the road does not only happen there. It is a repetition of incidents in St. Petersburg, which, for one reason or another, Huck never gets to witness at home. Huck is faced, as it were, with an initiation situation once he is away from home. The reality forces itself upon him the minute he sets his feet on the banks of the Mississippi, giving him moral lessons. One of the most important lessons is of course the fate of the blacks in America. In their hurry to liquidate the properties of the Wilkes so that they can depart with the loot before their true identities are discovered, the King and the Duke quickly proceed to sell away the slaves. It happens so fast that for the first time the Wilkes sisters, who have hitherto vehemently defended their "uncles," complain about their heartlessness. Huck remarks on the breaking of families resulting from the sale of the slaves:

> ..the king sold them reasonable, for three-day drafts they called it, and away they went, the two sons up the river to Memphis, and their Mother down the river to Orleans. I thought them poor girls and them niggers would break their heart for grief; they cried around each other, and took it so it most made me down sick to see it...I can't ever get it out of

> my memory, the sight of them poor miserable girls and niggers hanging around each other's necks and crying.
>
> (p. 248)

By this time, Huck's disapproval of the King and the Duke is explicit and our disgust at them unconditional. We may be reminded, by contrast, of Miss Watson who "magnanimously" releases Jim from slavery.[14] However, the irony is that it is the same "magnanimous" widow who, tempted by an offer of $800, plans to sell her loyal and hardworking servant and break his family in the process. Had Jim not escaped, we would have seen him and his family "hanging around each other's necks and crying" instead. And had Huck not run away, he would never have felt so strongly about the helplessness of the slaves.

Another pair of parallel scenes cannot escape our attention. Accompanying the King to come ashore, Huck observes how the King skillfully masquerades as a repentant pirate and proclaims that, thanks to the Pocketville camp-meeting, he is inspired to preach among the pirates and set them on the right path. The campers are immediately won over and a collection is made for him, which the King gladly pockets and then disappears. While we condemn the unscrupulousness of the King, we must realize that he has been anticipated very early in the story by Pap, who moves the wife of the Judge to sympathetic tears by his declared repentance:

> Look at it [the hand that Pap stretches out], and ladies all; take ahold of it; shake it. There's a hand that was the hand of a hog; but it ain't so no more; it's the hand of a man that's started in on a new life, and'll die before he'll go back. You mark them words--don't forget I said them. It's a clean hand now; shake it--don't be afeard. (p. 72)

The morning after this glorious moment ironically finds Pap lying drunk and half-frozen to death. The con men and the victims are invariably present down the river as well as in St. Petersburg.

Similarly, all other incidents can find their counterparts in St. Petersburg. Pap's greed for money and whiskey and his unscrupu in obtaining them can only be matched by the King and e. The ghost-story, with all its gruesome details of the ba its own father,[15] reminds the reader of how Huck almost dies Pap. Tom's inclination to high-flown language and chivalric fantasy has all the essential traits of the impractical and outdated code of honour and reputation upheld by the Grangerfords and Shepherdson.

If Huck does not see the parallel between what he sees along the banks of the Mississippi and what happens at home, the reunion of Huck Finn and Tom Sawyer at the end of the novel should make it clear. In this reunion, we see Huck the initiated had his lesson tested. In this over-disputed last scene of the novel, Tom leads Huck into a long and complicated plan to set free "a nigger that is already free."

Much has been said about the last scene in relation to the form and the theme of the book,[16] but we will only note here how this controversial ending consolidates Huck's aversion to St. Petersburg and renews with double vigour his original intention to run away. I will discuss the relationship between Huck and Tom as revealed in the last scene and justify its existence as a logical ending to Huck's travel up to this point and the chief motivation for his deciding to depart again.

Although we have been extremely tolerant of Tom Sawyer throughout the book, very few of us can accept that all the plans of subjecting Jim to the unnecessary sufferings are carried out in good fun. We gloss over the locking up of Jim and the raiding of the school picnic as nothing but innocent naughtiness, which we hope naively that Tom will eventually outgrow. But when he insists on playing the rescue band when Jim's life is at stake, the make-believe that Jim is the captured king and Tom is the "unknown friend" is funny to no one but himself. Tom's moral inadequacies are most conspicuous in the last scene. We cannot bear to see the conscientious efforts of Huck and Jim trampled by the romantically inclined Tom, whose main concern in life is to look for false adventures and, in the absence thereof, to create them.

In the beginning, Huck's admiration for Tom is unconditional. When no one can restrict Huck's movements, a

suggestion from Tom to form a band of robbers is enough to lure Huck from his hideaway.[17] Tom has all the time been regarded as the model of behaviour by Huck, who often measures his actions against Tom's. What Tom would do becomes what Huck should do. A constant refrain in the story is "Tom Sawyer wouldn't back out now." When he congratulates himself for pulling off a masterly trick on the King and the Duke, he cannot but reflect:

> I reckoned Tom Sawyer couldn't a done it no neater himself. Of course, he would a throwed more style into it, but I can't do that very handy, not being brung up to it.
>
> (p. 261)

While Huck remains unconscious of his moral growth and still looks up to Tom with awe, the internal struggle between private conscience and social conscience which ends up with Huck's opting for hell shows that Huck has already surpassed his bosom friend. Tom and Huck will have to meet again, during which Huck will find something lacking in his early idol.

Although up to the very end, Huck is as faithful to Tom as ever and his admiration for Tom never falters (he never imagines himself as stylish as Tom), the reader can discern a decrease in enthusiasm. There is a cold distancing between Huck and Tom, with a corresponding warmer empathy between Huck and Jim. While he collaborates with Tom, Huck is not totally docile. One can even say that towards the end Huck humours Tom, very much in the way an adult would permit a

child to have its own way when reasoning and coaxing fail. With Jim, on the other hand, Huck has mutual rapport. Together these two pose sensible questions to Tom's fantastic schemes and pamper Tom when he is set on gratifying his own fantasy. Towards the end, Huck cannot but exclaim at Tom in exasperation:

> Confound it, it's foolish, Tom.

But earlier in the book, he has already made the mental note to himself

> Well, he[Jim] was right; he was most always right; he had an uncommon level head, for a nigger.

It is with Huck's collaborating with and distancing from Tom simultaneously that the last scene assumes its fullest meaning. An admission that he will never be as full of style as Tom is only accompanied by the decision never to lead a way of life similar to Tom's. Huck's reunion represents a return of a moral initiate, testing his newly-acquired wisdom by the standard of the pre-initiated stage. But the return is short-lived. Coming once again in contact with the epitome of callousness and hypocrisy in the person of Tom, Huck has to depart if his moral integrity is to survive. The extended narration of Tom's foolery, as I see it, serves to highlight the threat St. Petersburg poses to any person with a conscience. Home to Huck is no better than the river; in both places, he is exposed to incidents most

degrading to human dignity. Or is home not worse than the river, when one has the idyllic sanctuary provided by the raft? Huck can always look forward to the pacifying magic of the raft and the river, which fits perfectly the moral individual that Huck has turned into in the course of his journey. He feels now so personally responsible for himself and society that he cannot integrate with his home community anymore. His journey carries him to such a point that return is possible only if the world reforms itself and maintains a sense of moral responsibility as strict as Huck's.

III

Daniel Lin 林辰 in his "An Investigation of the Structure of Ching Hua Yuan" 論《鏡花緣》的結構 has carefully plotted the routes of different travellers in the novel, starting from and finally arriving at the same place.[18] While he has counted at least five travellers, I will concentrate on only two, Centiflora 百花仙子 (who becomes T'ang Hsiao-shan 唐小山 and later T'ang Kuei-ch'en 唐閨臣 after she is banished from the heavenly court) and T'ang Ao 唐敖 . Being the chief characters in the first part and the second part of the novel respectively, T'ang Ao and his daughter lead the reader through the plot of the story. Through T'ang Ao's eyes, we visit the various

countries and observe their customs in the first part of the book, and without T'ang Hsiao-shan, the second part may simply become the showcase of Li Ju-chen's 李汝珍 encyclopedic knowledge. I will fill in details where Daniel Lin has only sketched in broad outlines and propose a new way of looking at the journey of the two travellers.

Centiflora begins her first cycle of travelling when, still as a goddess, she shows signs of curiosity about the human realm. Even before the fateful winter in which the flowers bloom in defiance to laws of nature, Centiflora's unrest is conspicuous. The first scene of the novel in which Centiflora shows interest more than her due in the Jade Tablet in Little P'eng Lai 蓬萊 is highly prophetic. It reveals the longing for human glory inside Centiflora. Later, the same note is sounded in a game of chess with Ma-ku 麻姑, who prophesizes accurately that Centiflora may after all be more suited to the human world.

When Centiflora is punished for neglecting her duties later, it is no more than the unwitting fulfillment of her wish. Superficially, the banishment is a result of the machination of Ch'ang Erh 嫦娥, who bears a grudge against Centiflora. She incites the Fox of the Moon 月狐, who is to become Empress Wu 武后 in the human world, to order the flowers to bloom at the same time by imperial decree, thus forcing Centiflora to break her vow and leave the heavenly

court. In this sense, then, Centiflora is a victim of fate. On the other hand, Centiflora's refusal to counter the working of fate may reveal an inner wish to indeed go down to the human world, for which she has already shown some yearnings. Heng-chün Yüeh 樂蘅軍 rightly points out that Centiflora is by no means a helpless victim of her fate or her enemies.[19] At critical moments, such as the following scene which takes place after Centiflora hears of the blooming of the flowers, she gives up her chance to act, thus willfully surrendering her free will:

> Centiflora said, "If, as you said, my banishment is a result of my failure to be watchful of my words, then is it not that I'm fated to go through this ordeal?"
>
> Yüan-nü answered, "Haven't you heard the saying that 'Lose your patience over trivialities and your big plans are ruined' and 'Do your human share and wait for the decree of fate?' Now you have lost your patience but do not do what is within your share, how can you speak so soon of fate? If you had listened to the advice of Ma-ku, submitted a report acknowledging your negligence, begged Ch'ang Erh for pardon--only after you had done all those and still got demoted could you blame it on your fate...Without exerting your own efforts, how can you blame it on fate?..."
>
> (translation mine)

百花仙子道：「據仙姑所言，此事固由予能謹言而起，難道小仙此厄竟非天命注定麼？」

元女道：「仙姑豈不聞：『小事忽則亂大謀』之諺云『盡人事以聽天命』。今仙姑既予能盡人事未盡，以致如此，何能言得天命。早間若聽麻姑之言，具表自行檢舉，並與嫦娥陪罪，此時我仍恢請所請，人事以盡，方能言之天命…既如人事未盡，如何言得天命？」

Not doing anything to fight against fate, Centiflora has unconsciously assisted the working of fate.

The sentence given to Centiflora that she will be

> demoted to Ling-nan, and [that] she will have to wander overseas before her marriage age, travel in the lands of untamed mist and swampy rain, bear the danger of threatening waves, in order to fulfill the former vow and redeem [herself] from her former transgression.

謫在領南，年未及笄，遍歷海外走瘴烟蛮荒之地，即受骇浪鯨涛之险，以应前誓，以赎前愆。

(p. 31)

indicates the nature of the journey as a punitive process. The last two sentences, with their reference to a "former" vow and a "former" mistake, presuppose a return. Never meant to be eternal, the journey supposedly will redeem Centiflora, ridding her of the worldly desire improper for the deity to indulge in. When the sentence is served, it is expected that she will return. In fact, in the farewell party given by her fellow deities, her eventual return is taken for granted, and the other deities promise to assist Centiflora in every possible way. That is why Centiflora can retort with confidence to the messenger whom Ch'ang Erh sends to humiliate her:

> Bid your mistress to wait and see whether my cultivation is so superficial that I will lose my original nature when I am in the red dust, or whether, when my penance is over, I have to go through the difficult path of cultivating myself before I can return to the origin, or whether I can do so immediately after my trials in the red dust is over. At that time, she will know that I am no shallow apprentice in the way of cultivation.

> 只要你家仙姑留神看我在那紅塵中有無根基，可能不失本性？日後緣滿還是立地成佛，可能還本還是剛要紅塵就能還原。到了那時才知道我的道行並非淺薄之輩呢。

(p. 31)

To see the journey as nothing but a punishment is to miss a very important function of the journey. The journey is also therapeutic, giving Centiflora a chance to fulfill a much-cherished wish of hers. In other words, disturbed by a yearning for worldly glory, Centiflora can only achieve her peace of mind by having the desire satisfied. Hence, the banishment of Centiflora to the human world allows her to take part and to excel in the unique occasion of the state examination for women in history. Paradoxically, the humiliation that she suffers initially leads her to the kind of glory which no woman before her has ever savoured.

Once again, we will ask (in a different way) the question that we ask in the analysis of Gulliver's Travels and Huckleberry Finn: If the human world confers glory onto Centiflora, why does she want to return to the divine world? In

other words, if travelling permits Centiflora to prove her ability while staying in the heavenly court only brings jealous scheming upon herself, why does she renounce what she seeks and speak of retirement at the height of her worldly success? The answer, I think, is that Centiflora never rejects her starting place. Unlike Huck Finn and Gulliver, who take an antithetical stance to the values of the societies they come from, Centiflora's yearning to be connected with the literary events recorded on the Jade Tablet is an addition to what is already a very ideal life. No replacement of one setting by another, as in Gulliver's Travels and Huckleberry Finn, is desired here. In fact, by returning finally to the heavenly court, Centiflora shows her longing for the starting place. She brings with her the achievements in the human world, which through her integrate with her originally enviable position as a goddess.

The second reason that explains Centiflora's readiness to return is the knowledge she gains in her journey that worldly success, however dazzling it may be when one is striving for it, is afterwards illusory. More will be said about this theme of the book which gives the quasi-Buddhist title to the book; but at present, it is sufficient to point out that what Centiflora experiences and witnesses in her short sojourn as a mortal does not reflect anything undesirable about her starting place. On the contrary, the

journey only makes the heavenly court more appealing than ever. Having gone through the illusory human life, Centiflora will come to appreciate the exalted status of a goddess more.

Within this journey--banishment from heavenly court and reinstatement in her old position--there is a shorter journey which Centiflora takes to look for her father, T'ang Ao. This short journey takes her to Little P'eng Lai where T'ang Ao has ascended to the rank of an immortal. She fails to see her father in person but receives word from him that she is to sit for the examination as planned before they can reunite with each other. Centiflora, whose name has already been changed to T'ang Hsiao-shan when she assumes her mortal incarnation, is now urged by her father to change her name once more to T'ang Kuei-ch'en,[20] which symbolically reminds her of her duty to the former sovereignty. Moreover, in heeding the order of her father, T'ang Kuei-ch'en acquiesces to another obligation--that of filial obedience.[21] These two obligations--to the state and to one's parents--are such that even the lure of Little P'eng Lai cannot displace them. Hence, after reaching Little P'eng Lai, T'ang Kuei-ch'en has to return the T'ang territory. Her time to return to the divine realm has not yet arrived. Only after she has fulfilled her responsibilities as a faithful T'ang subject and a filial daughter will she be left alone to pursue immortality.

The story of T'ang Ao, the other traveller, confirms our analysis that the ties of the human world can be as strong as those of the divine world. A typical unfortunate Chinese scholar, T'ang Ao spends most of the time of the prime of his life in preparing for officialdom but is prevented from realizing his wish for one reason or another. When he finally gets his degree and becomes eligible for government office, he is immediately dismissed and the degree taken from him because of his past connection with Hsü Ching-yeh 徐敬業 and Lo Ping-wang 駱賓王 and other rebels, the sworn political enemies of Empress Wu, the sovereign at that time. His travelling, taken after his dismissal from office, is originally an escape from his wife and children, whom he feels too ashamed to see.

The mention of "escape" in connection with T'ang Ao might erroneously link him with travellers such as Gulliver and Huck, but the similarity between him and the latter two is only superficial. Ever since his dream in the Dream Spirit Temple 夢神祠, T'ang Ao sees a dual goal in his trip--that of bringing together the "flowers" scattered overseas and preparing himself for immortality. It is because of these missions that his trip carries positive meanings. Especially because of the latter goal which leads T'ang Ao to rediscover his original nature, the trip in T'ang Ao's eyes is a return, as evidenced in this poem written by him on reaching Little P'eng Lai:

For many years I have floated with the currents,
Fortunately, this life has not been totally a waste.
Today at last I have returned to the origin,
How will I ever set sail again?

(translation mine)

[illegible]

(p. 282)

At the end of the poem, he adds an explanatory epigraph:

Twenty-eight words written by T'ang Ao, on the occasion of arriving at the old residence at Little P'eng Lai and taking leave of the world.

(translation mine)

[illegible]

(p. 282)

The words yuan-t'ou 源頭 [origin] and chiu-kuan 舊館 [old residence] reveal how T'ang Ao sees his own journey. Rediscovering his nature at the end of the trip, T'ang Ao certainly regards it as a return.

T'ang Ao returns in yet another way. I again refer to Daniel Lin who examines T'ang Ao's and Li Ju-chen's psychology in "The Examination Syndrome in Ching Hua Yuan."[22] According to Lin, the lure of the examinations is too strong for scholars deeply indoctrinated with a sense of Confucianist duty to resist, which explains T'ang Ao's refusal to see his daughter before she passes the state examination. Here, one witnesses the usual expectation of the children to realize the unfulfilled dreams of the father. If T'ang Ao's's trip

carries with it Taoist implications, his wish that his daughter could take up office in his stead by means of the state examination is basically Confucian-oriented. While he renounces the vainglory of the human world, he betrays his other aspiration by sending his daughter back to T'ang territory. The daughter now becomes the representative of the father, and T'ang Ao experiences some kind of a vicarious return and success in T'ang Huei-ch'en.

To the two travellers in Ching Hua Yuan, the human world has an attractiveness comparable to the divine world. True it is that at the end Centiflora and T'ang Ao finally settle with a state of immortality and renounce human glory as no more than "flowers in the mirror, moon in the water" 花 [illegible] 月 , but they show such emotional embroilment in worldly pursuits at least at one point in their lives that it is difficult to accept their proclaimed detachment from matters such as success, honour or glory. More correctly, their returns do not indicate a total withdrawal from one choice or complete adherence to the other. In a dilemma where one is torn between worldly and otherworldly wishes, the perfect solution is to possess in one body what the human world and the divine world have to offer. Centiflora and T'ang Ao have achieved that at the end. We shall see in the next section that Wu-k'ung's success in the pilgrimage also brings him to a similarly happy state.

IV

The number of travellers in Hsi Yu Chi would immensely complicate our discussion if they were not all "banished deities." In this sense, they resemble Centiflora who is demoted to the human world because of her transgression in the divine realm. As such, the travellers in Hsi Yu Chi can be treated as a group despite their individual backgrounds and causes for demotion. However, whereas in Ching Hua Yuan the fall of Centiflora is given a dramatic presentation before her journey begins, most of the travellers in Hsi Yu Chi are already on their way when they appear in the story. With the exception of Wu-k'ung, the transgressions of the pilgrims are only related but not shown. Pa-chieh 八戒 and Sha Monk 沙僧 remind the reader of their past glories and their subsequent eclipses every time they introduce themselves. Tripitaka 三藏 who, like T'ang Hsiao-shan/Kuei-ch'en, retains no memory of his previous existence as Buddha's disciple, finds the spokesman of his origin in Kuan Yin 觀音 .

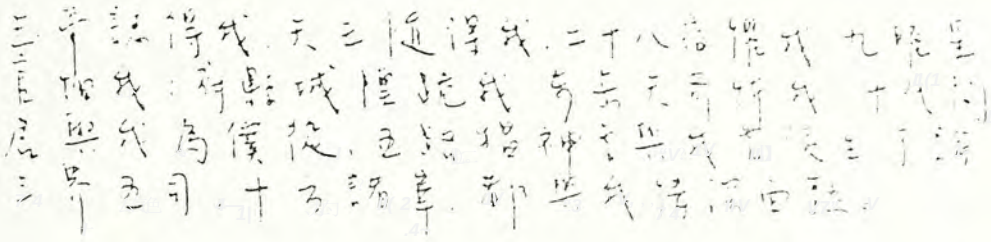
That these characters are already halfway on their journey when the book begins may sometimes escape the attention of the reader. What may appear in the book as a one-way pilgrimage to Thunderclap 雷音 is in fact a return by these banished deities to their original places in the divine world. It must be borne in mind, for example, that Pa-chieh does not take off from the Ch'ens 陳 , and that Flowing Sand

River 流沙河 is not the native abode of Sha Monk. Their starting places are not to be found in this world but in the divine world where they are respectively Water God of the Heavenly Reeds 天蓬水神 and Curtain Raising Captain 捲簾將軍 before they come on stage as man-eating monsters. It would be a mistake not to see their pilgrimage as a continuation of the journeys that individually the pilgrims have taken for some time before the first page of the book.

As for Wu-k'ung, whose part in the pilgrimage I will closely study in this thesis, his biography is more elaborately shown to the reader so that the reader may know not only his special role in the pilgrimage but, conversely, the special meaning of the pilgrimage to him. Because of his past history in the heavenly court, he enjoys a much closer communication with the divine beings than the other pilgrims. Whenever the protective gods come in disguise to test, rescue or advise the pilgrims, he is always the first one to recognize them. This intimacy with the divine beings enables him to move back and forth between the Heavenly Court, the Underworld, the Happy Land of the West, the Four Seas, etc. without the least hindrance. As he claims with no exaggeration:

> The Jade Emperor knows me;
> The devarajas follow me;
> The Twenty-eight Constellations fear me;
> The Nine Luminaries are afraid of me;

The prefectural, district, and municipal deities
kneel before me;
Equal to Heaven, the guardian of Mount T'ai dreads
me;
The Ten Kings of Hell once served me as my atten-
dants;
The Five Grand Deities have been my houseboys;
Whether they be the Ministers of the Five Phases,
Or the Sundry Gods of the Ten Quarters,
They regard me as an intimate friend.
(III, pp. 95-96)



(p. 649)

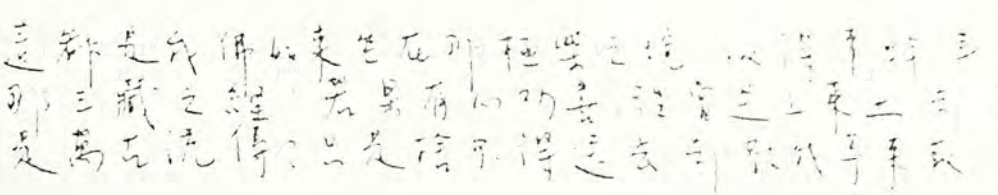
It is no wonder that, with his connections and physical prowess, he is looked upon with respect and admiration by the other pilgrims but with fear by the spirits who try to waylay the pilgrims. Unfortunately, as we shall see, Wu-k'ung's awareness of his extraordinary capabilities also leads him to overestimate his self-importance.

The ability to reach the Happy Land of the West whenever he pleases also opens Wu-k'ung's eyes to the meaning of the pilgrimage. Given the frequent audience he has with Buddha, it is understandable that he at times expresses impatience at the slow pace at which the pilgrimage is progressing. Very soon, however, Wu-k'ung learns that despite his remarkable abilities he cannot accomplish everything by himself. The

pilgrims have to work together to earn their way back to the divine world. Cooperation of the whole group, instead of aggrandizement of himself, paves the way to the success of the pilgrimage.[23]

The meaning of the pilgrimage often revolves around in Wu-k'ung's mind. Not only does he advise his master and the other pilgrims and support and encourage them when their spirits flag, he also the dispels their religious doubts. But at the lowest point of his career, even Wu-k'ung is perplexed by the purpose of the pilgrimage. He asks the following question which puzzles the reader as much as it puzzles him:

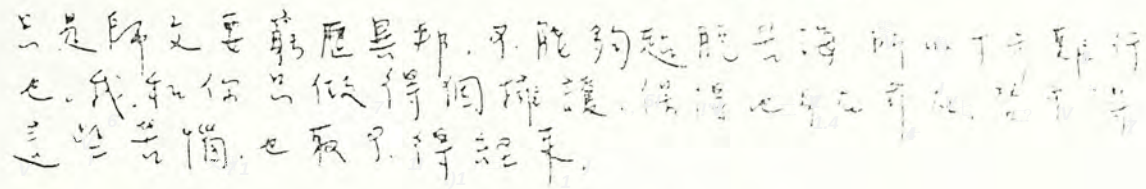
> This [the pilgrimage] has to be all the fault of our Buddha Tathagata! Sitting idly in that region of ultimate bliss, he had nothing better to do than to dream up those baskets of scripture! If he truly cared about the proclamation of virtue, he should have sent the scriptures to the Land of the East. Wouldn't his name then be an everlasting glory? But he wouldn't part with them so readily, and all he knew was to ask us to go seek them.
>
> (I , p. 30)



(p. 885)

The answer, which is not given immediately, has already been implied by Wu-k'ung himself in another scene. Commenting on the frequent obstacles they run into in the course of the pilgrimage, Wu-k'ung explains to Pa-chieh:

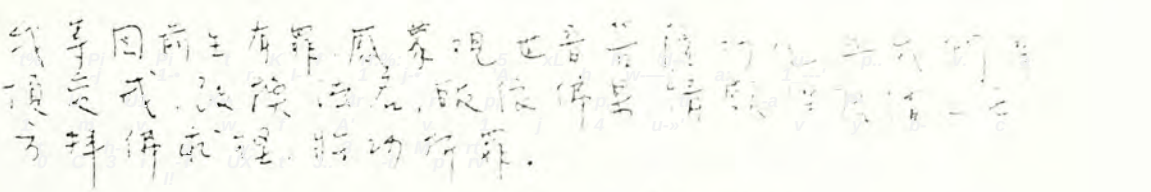
> But it is required of Master to go through all these strange territories before he finds deliverance from the sea of sorrows; hence even one step turns out to be difficult. You and I are only his protective companions, guarding his body and life, but we cannot exempt him from these woes, nor can we obtain the scriptures all by ourselves.
>
> (I, p. 436)



(p. 250)

Sha Monk talks in more direct terms of what the pilgrimage means to the disciples:

> Because we committed crimes in our previous lives, we were lucky to be enlightened by the Bodhisattva Kuan-shih-yin; who touched our heads, gave us the commandments, and changed our names so that we could embrace the Buddhist fruit. We willingly accepted the commission to protect the T'ang monk and follow him to the Western Heaven to worship Buddha and acquire scriptures, so that our merits would cancel out our sins.
>
> (II, p. 242)



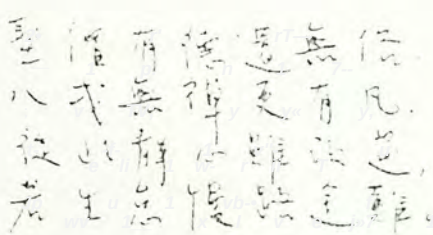
(p. 462)

Wu-k'ung's first question indeed is sensible, but he realizes immediately that obtaining the scriptures is only one purpose of the pilgrimage. The other purpose, as Sha Monk points out, is to score points in their merits account so that the sins can be forgiven. That is why the pilgrimage

has to run its normal course. Even the superhuman strength of the disciples does not exempt them from the labour and the hardship of a common mortal. The paradoxical role of Kuan Yin as the protector is another point of evidence. The ever-victorious Kuan Yin comes to the rescue only when the disciples have done their share. Their duty as pilgrims cannot be spared.

Where there are no natural obstacles in the way of the pilgrims, Kuan Yin creates some. Most notable is the temptation in Chapter 23 where, disguised as women looking for spouses, the deities try to seduce the pilgrims. That this temptation is staged by Bodhisattva Kuan Yin to impart a lesson to the pilgrims shows one of the purposes of the obstacles. It is only by overcoming them that the pilgrims are strengthened and their past crimes are remedied. In this particular scene, Kuan Yin even singles out Tripitaka and Pigsy for comments:

> The holy monk's virtuous and truly chaste,
> But Pa-chieh's profane, loving things mundane.
> Henceforth, he must repent with quiet heart,
> For if he is slothful, the way will be hard.
> (I, p. 459)



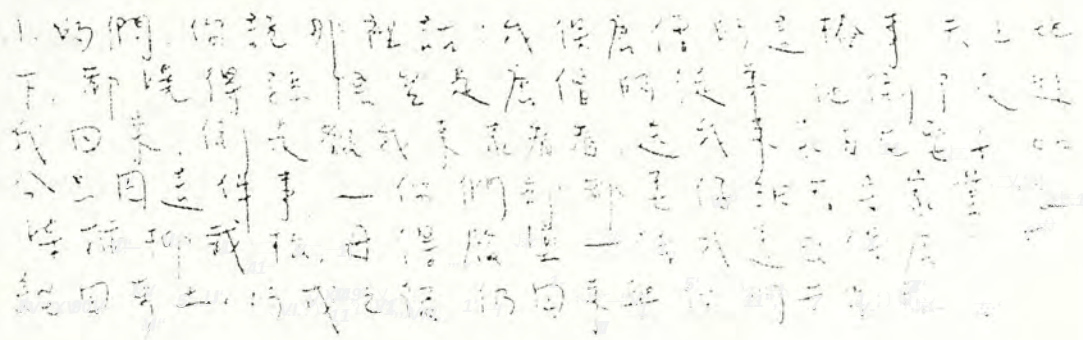
(p. 266)

This succinct report of the pilgrims' performance contains lines of evaluation, advice and warning. The pilgrims are to take heed of the guidance of Kuan Yin and learn from their experience, which makes the pilgrimage not only an educational journey but a purgatorial one as well. When the magic number 9 x 9 is met, the pilgrims have undergone a fundamental change so that they deserve to be back. They have, in other words, served their sentences.

When the scriptures are delivered, the pilgrimage is over. Each member of the pilgrimage is not only reinstated, but promoted to a new position. For Tripitaka, Pa-chieh and Sha Monk, the journeys have to end. But for Wu-k'ung, the journey does not stop at the arrival at the Western Heaven. He has once promised a return to the Mountain of Flowers and Fruit after his task as a pilgrim is done. When he is chased away by Tripitaka for the first time, he is determined to resume his past way of life. He gathers all his fellow-monkeys who are dispersed by the bloodthirsty hunters when he is away on the pilgrimage, and they make plans to establish a permanent quarter in the Mountain of Flowers and Fruit. The pleading of Pa-chieh, however, changes Wu-k'ung's mind and, in departing to rescue Tripitaka from Old Monster Yellow Robe, he makes a vow to his companions in the mountain:

> Little ones, watch what you are saying. My accompaniment of the T'ang monk is no private matter, for Heaven and Earth know that Sun Wu-k'ung is his disciple. He didn't banish me back here; he told me to

> come home and relax a little before joining him again. That's what this whole thing is about. You all must take good care of our property and don't fail to plant the willows and the pines in due season. Wait till I finish accompanying the T'ang monk and taking the scriptures back to the Land of the East. After that merit is achieved, I'll return to enjoy the joys of nature with you.
>
> (II, p. 84)



(p. 351)

Monkey keeps his word. He does not go back to the Mountain of Flowers and Fruit even when he is chased away for the second time, as he has not yet accomplished what he claims. Given Wu-k'ung's strict adherence to his word, it is only natural for him to keep his promise and finish the last portion of the journey to return to the Mountain of Flowers and Fruit.

As it is with Centiflora and T'ang Ao, who end up in possession of the best of the two worlds, Wu-k'ung also can boast a dual achievement: first, in spreading the good news of Buddhist enlightenment, and then in restoring himself to an exalted position in the divine world. His return to the Mountain of Flowers and Fruit, which we have reason to

believe will occur, signifies a return to his starting place. We must further note that the success of the pilgrimage and the honour that follows do not subtract from Wu-k'ung's longing for the life in the mountains precisely because he finds no complaints at all with the idyllic setting of the Mountain of Flowers and Fruit. His quest is taken in the beginning not with the intention of replacing his original way of life but with bettering it. Now that the Buddha Fruit is obtained, Wu-k'ung will no longer be bothered by anxieties of life and death.

It is time to draw some preliminary conclusions about the return pattern as exemplified by these four works.

Perhaps because the Chinese travellers have well-defined goals, the journey can end when the goals are achieved. Conversely, Western travellers have no destination to speak of, since they have no goals except negative ones. Gulliver and Huck are alike in that they are moving away from something they dread rather than towards something they desire. The criticism they launch against the societies from which they come is to the point, but they cannot visualize anything to replace what they have so righteously demasked. As a result, they are always in pursuit of something better--something that perhaps exists only as an ideal or does not exist at all. On the other hand, the travellers in Hsi Yu Chi and

Ching Hua Yuan are never entirely antagonistic to the societies they leave behind. Even the discussion of the weakness of a Confucian state in Chapter 12 of Ching Hua Yüan does not challenge Confucianism at its roots. When the travellers leave, they are drawn to something they desire--T'ang Ao to his dream of immortality, Centiflora to the opportunity to savour the glamour of a girl of talent, and the pilgrims to the channels for a return to the divine existence. What they relinquish temporarily, they plan to reclaim, either when they better deserve it, or when they better appreciate it.

We spoke of the learning opportunities a journey provides at the beginning of this chapter. We now observe that the journey enables the traveller to understand certain things more deeply. Huck and Gulliver are led to see the ills of their societies in clearer and more definite terms, and their dissatisfaction becomes more and more vehement. For Wu-k'ung, T'ang Ao and Centiflora, the lesson they learn is about themselves. Their pride and their improper ambition are revealed to them during the journey until they come to see for themselves what is good for them. They arrive at a better understanding of themselves, suppressing or eliminating the undesirable traits while nurturing and developing the desirable ones.

If the goals and the meaning of the journey are so different, it is only to be expected that the outcome will

not be the same. The journey is therapeutic in Ching Hua Yüan and Hsi Yu Chi in that in the process of satisfying the inner urges of the travellers, it helps them to attain a kind of spiritual serenity and composure so that they can enter into a new and better relationship with their starting places. The endings of Gulliver's Travels and Huckleberry Finn see the further drift of the individuals from society, as what is presupposed to be wrong is always outside. The good things they see on the road throw their homes in unfavourable comparison; the bad remind them all the more that home is no better. The gap between the vision of the travellers and the reality of the world widens, and return, if at all possible, can only be wrought by compromising the self.

NOTES TO CHAPTER 1

1. Donald R. Howard, Writers and Pilgrims: Medieval Pilgrimage, Narratives and their Posterity, Berkeley: University of California Press, 1980, p. 23. See also Howard's idea on p. 117 of the same title on the kinship relationship between Gulliver's Travels and the typical pilgrimage literature, which he thinks is mainly about one-way journeys.

2. William Wordsworth, "Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour," Poems of Imagination in The Poetical Works of William Wordsworth, New York: Hurd and Houghton, 1878, p. 188.

3. Fu Shu-hsien 傅 王 先 , "Kuo-ch'eng chi mu-piao: ha-ke he chi-mu te liu-lang" 過 程 的 目 標 : 哈 克 和 吉 姆 的 流 浪 , [The journey is the goal: the Wandering of Huck and Jim], Chung-wai wen-hsueh 中 外 文 學 , 2, no. 12 (May, 1974), pp. 56-64.

4. Page numbers given at the end of quotations from the primary texts refer respectively to the following editions:

Li Ju-chen 李 汝 珍 , Ching Hua Yuan 鏡 花 緣 , Vol. I & II, Hong Kong: Chung-hua, 1965.

Jonathan Swift, Gulliver's Travels, ed. Angus Ross, London: Longman, 1965.

Mark Twain, The Adventures of Huckleberry Finn, ed. Peter Coveney, Harmondsworth, Middlesex: Penguin, 1966.

Wu Cheng-en 吳 承 恩 , Hsi Yu Chi 西 遊 記 , Vol. I & II, Hong Kong: Chung-hua, 1972.

Translation of the quoted passages from Ching Hua Yuan are my own, while those from Hsi Yu Chi are taken from Anthony C. Yu's translation of the book under the title The Journey to the West, Chicago and London: University of Chicago Press, Vol. I, 1978, Vol. II, 1979, Vol. III, 1980, Vol. IV, 1982, with page references attached to the end of passages, giving the volume number and the page number.

5. S. H. Monk, "The Pride of Lemuel Gulliver," in ed. Robert A. Greenberg, Gulliver's Travels, New York: W. W. Norton and Co. Inc., 1981, p. 288.

6. A. E. Case, Four Essays on Gulliver's Travels, Princeton: Princeton University Press, 1945, pp. 105, 115-116.

7. The literal-mindedness of Gulliver has been convincingly argued by W. N. Carnochan as a means of satirizing the Lockean epistemology in Lemuel Gulliver: Mirror for Man, Berkeley and Los Angeles: University of California Press, 1968, pp. 120ff, 130ff, 150ff.

See also Frank Brady's comment "Gulliver thinks of truthfulness in terms of literal fact" in his introduction to Twentieth Century Interpretation of Gulliver's Travels, Englewood Cliffs, New Jersey: Prentice-Hall, 1968, p. 7.

8. The kind of reasoning behind the identification between the Yahoos and human beings by Gulliver, as pointed out by John Vladimir Price in "Religion and Ideas" in Context of English Literature: The Eighteenth Century, ed. Pat Rogers, London: Methuen & Co. Ltd., 1978, p. 136, is "argument by analogy," a popular but faulty method of reasoning among writers at that time, such as Dryden and Pope, as well as Swift. It is unclear whether Swift is satirizing the method by exposing its absurdity in Gulliver's Travels or if he, like his contemporaries, regards it as a logical reasoning procedure.

9. There is a long history of psychoanalytical readings on not only Gulliver's Travels, but on its creator, Jonathan Swift, as well. See, for example, Louis A. Landa's excerpt of some of the writings along this line of criticism in "Jonathan Swift," English Institute Essays 1946: The Critical Significance of Biographical Evidence: The Method of Literary Studies, New York: Columbia University Press, 1947, pp. 20-40. Landa's personal view, however, is that such interpretations, which claim to be biographical, overlook the important biographical fact of Swift's career as a clergyman.

10. S. H. Monk, "The Pride of Lemuel Gulliver," p. 296.

11. See Dyson's analysis of the shortcomings and other moral deficiencies of the Houyhnhnms in "Swift: The Metamorphosis of Irony," in Gulliver's Travels: An Annotated Text with Critical Essays, ed. R. A. Greenberg, 1961, p. 315.

12. Dyson and R. S. Crane independently dwell on the irrelevancies of Houyhnhnms and Yahoos to the human situation. See Dyson, "Swift: The Metamorphosis of Irony," p. 315, and Crane's "The Rationale of the Fourth Voyage," pp. 302-303, both in Gulliver's Travels: An Annotated Text with Critical Essays, ed. R. A. Greenberg, 1961. Crane's view,

in particular, deserves special mention. He goes against the prevalent trend of reading the last voyage symbolically by questioning whether it is possible to read the two kinds of animals as what they appear; that is, they represent two different species of imagined animals which have nothing to do with horses or people.

13. The debate over the artistic success of the ending of Huckleberry Finn centers around two major modern critics, T. S. Eliot and Lionel Trilling, who, in different ways, defend the ending as appropriate. See Lionel Trilling, "Introduction," The Adventures of Huckleberry Finn, New York: Holt, Rinehart and Winston, Inc., 1948, and T. S. Eliot, "Introduction," The Adventures of Huckleberry Finn, New York: Chanticleer Press, 1950. Critics who sharply disagree with Eliot and Trilling about the ending of Huckleberry Finn include: Edgar M. Branch, James Cox, Lewis Leary, Leo Marx, etc. A listing of their works can be found in ed. Scully Bradley, et al., The Adventures of Huckleberry Finn, New York: W. W. Norton, 1977.

14. Robert Ornstein compares Miss Watson to the usurer who leaves his money to the church--"the crowning act of selfishness and pious greed: the desire to make the best of all possible worlds." See his "The Ending of Huckleberry Finn," Modern Language Notes, 74 (1959), p. 700.

15. I am referring to a scene which is left out of many editions of the novel. In the edition I am using, it appears as an appendix at the end of the book. For a short note on the history of its inclusion in and deletion from the novel, see The Adventures of Huckleberry Finn, ed. Peter Coveney, Harmondsworth, Middlesex: Penguin, 1966, p. 371.

16. See note #13.

17. James M. Cox in "Remarks on the Sad Initiation of Huckleberry Finn," The Swanee Review, 62, no. 3 (Summer, 1954), p. 394, sees Huck's readiness to heed Tom's summons as the main scene around which the rest of the novel revolves. It is a story about Huck's initiation into respectable society through Tom and his final failure (or refusal) to be initiated.

18. Daniel Lin, "Ching-hua-yüan ti chieh-kau t'an-so" 鏡花緣的結構探索 [An Investigation of the Structure of Ching Hua Yüan], Chung-wai wen-hsüeh, 9, no. 8 (January, 1981), pp. 28-37.

19. Yüeh Heng-chün 樂衡軍 , "P'eng-lai kuei-hsi: lun ching-hua-yüan te shih-chieh-kuan" 蓬萊鬼戲：論鏡花緣的世界觀 [The Absurd Drama at Little P'eng Lai: A Discussion of the World-view of Ching Hua Yüan], Chung-kuo ku-tien wen-hsüeh yen-chiu chung-kan, Vol. III, 中國古典文學研究叢刊 [A Series on the Study of Chinese Classical Literature], ed. Ke Ch'ing-ming 柯慶明 and Li Ming-te 李明德 , Taipei: Chü-liao, 1977, p. 250.

20. The message of the two names of Centiflora is obvious: T'ang Hsiao-shan, literally meaning "little mountain," indicates that the next stop of her journey is to be Little P'eng Lai, the little mountain out in the sea. Her second name, T'ang Kuei-ch'en, which can be translated as the "inner official of T'ang," also suggests the direction that the journey will take.

21. The theme of hsiao [filial piety] will be further discussed in the fourth chapter. See C. T. Hsia's remark on the equal claims of loyalty, filial piety and quest for Taoist immortality in "The Scholar-Novelist and Chinese Culture: A Reappraisal of Ching Hua Yuan," Chinese Narrative, ed. Andrew Plaks, Princeton: Princeton University Press, 1977, p. 267.

22. Daniel L. H. Lin, "The Examination Syndrome in Ching Hua Yüan," Tamkang Review, 11, no. 2 (Winter, 1980), pp. 161-168.

23. Because of the focus of my thesis, it will be with reluctance that I discuss only the self-effacement of Wu-k'ung. As for the cooperation among the disciples, it is worth noting that despite their occasional altercations, Wu-k'ung and Pa-chieh are complementary figures, as noted by C. T. Hsia in "Journey to the West," The Classical Chinese Novel, New York: Columbia University Press, 1968, pp. 115-116.

Chapter II

We have shown in the last chapter that the travellers in Hsi Yu Chi and Ching Hua Yüan return to their starting places--Wu-k'ung to the idyllic Mountain of Flowers and Fruit 花果山 and Centiflora to the Heavenly Court. That the toils and trials of the journey serve to strengthen the characters of the travellers and cure them of their presumptuousness and egotism cannot be over-emphasized. At the same time, the journeys are punishment, self-incited as much as externally imposed, by which the travellers prove themselves to be worthy of their former status. Hence, the beginning and the conclusion of the journeys do not only describe circles in space but correspond to another--that of the travellers' careers. Wu-k'ung, Centiflora and other travellers begin their journeys at a point when their careers undergo a change. When finally the travelers return to the starting place, their careers have come full circle, and they resume the positions they formerly occupied.

For Centiflora, the beginning of the journey is a form of demotion from the position as a goddess. She lives through a period of anonymity as the young T'ang Hsiao-chan before she takes the state examination at her father's insistence, where she achieves the worldly fame she had wished for as a goddess. In terms of the goal she has set out to obtain, the state examination also represents the destination

of her journey. Thereafter, it is the return. When she gives up serving the Chou 周 reign under Empress Wu, she renounces the fame and the potentially bright future conferred upon her by her success in the examination. Instead, she strives for anonymity by sailing to Little P'eng Lai for the second time. This, as the divine design has it, brings her ironically to her former glory in heaven. The relapse in her career brought about by the embarkation of the journey is made good when she is restored at the completion of the journey.[1]

The career of Wu-k'ung in Hsi Yu Chi goes through the same cycle as Centiflora twice, but in the opposite direction. Centiflora changes from better to worse when she loses her place in heaven, but Wu-k'ung, starting off as a mere stone, the basest imaginable object, cannot change but for the better. He quickly rises to such prominance that at last the Jade Emperor 玉帝 is forced to acknowledge him. He reaches the zenith of his newly-acquired power when, after causing havoc in the Heavenly Court, he further defies the celestial troops sent to suppress him. At first invincible, Wu-k'ung meets his defeat at the hands of Buddha, who puts him under the Mountain of Five Elements until he is released by his Master, Tripitaka. From the anonymity as a stone monkey, through the glory as the Great Sage, Equal to Heaven 齊天大聖, and finally to the ignominy of being imprisoned

under the Mountain of Five Elements, Wu-k'ung's career has finished tracing the first cycle.

The second cycle begins with the pilgrimage, the purpose of which is to eradicate any trace of egotism in Wu-k'ung. His arrogance for the moment crushed by Buddha, Wu-k'ung serves Tripitaka with due respect--and sometimes even humility. But the humility, temporarily imposed by Buddha, requires the lesson of the journey to be imprinted forever in the mind of Wu-k'ung. Through the ordeals on the road, Wu-k'ung learns to renounce his habit of self-glamourization. The effort of self-effacement brings about an unexpected result. Instead of sinking into anonymity, Wu-k'ung, at the completion of the pilgrimage, becomes a celebrated figure. He receives the worship and reverence of the people in the Land of the East as someone who has brought words of enlightenment. What will happen to Wu-k'ung thereafter is not related in the book. One, of course, remembers the promises he makes to his followers in the Mountain of Flowers and Fruit that he will return to be their leader again after the pilgrimage. Therefore, when the journey is done, Wu-k'ung's future abode is to be found among his own fellow-monkeys. If the speculation that he will keep to his word is accurate, after the height of his career as a socially beneficial pilgrim, he voluntarily returns to anonymity, thus ending the second cycle of his career.

The brief sketch of the careers of Wu-k'ung and Centiflora suggests that both travellers vacillate between two poles, which I--for the sake of convenience--label as prominence and anonymity. To be more accurate, I shall use two untranslatable terms: hsien 顯 and yin 隱 in their places.[2] Hsien generally signifies the fulfillment of the goal of the career of most traditional Confucian scholars. To be hsien is to be prominent in one's enterprise, be it civil or military or social. With hsien came success, materialistic gains, fame and, most important of all, the obligation to be of use to the community. It is the Confucian ideal that an official does not exploit his position for his own benefit, but that responsibilities and glory of hsien go hand in hand. Yin, on the other hand, is a Taoist ideal, and it connotes almost everything that is directly opposite to hsien. In place of fame, success and interests, yin places emphasis on the indifference to all these worldly pursuits. While hsien implies duty to one's society, yin sees it more urgent to cultivate oneself until happiness and sadness, health and sickness, fame and infamy and other pairs of antithetical values are of no consequence. If to be hsien is to serve in court, to be yin is to retire in the country. Hsien is the embarkation for fame and glory; yin, the return to anonymity.[3]

It may appear that no two things could be more contrary to each other than hsien and yin, and, in fact,

being respectively the ideals cherished by Confucianism and Taoism, two complementary and yet radically different ways of thinking, it is not surprising that they are first seen as irreconcilable.[4] Witness, for example, the many times the social-minded Confucian is ridiculed in Chuang Tzu 莊子.[5] But then, to emphasize the difference between these two schools of thinking is to ignore their convergence on a deeper level. A passage from the Confucian Analects will illustrate the point:

> Ch'ang-tzu and Chieh-ni were at work in the field together, when Confucius passed by them, and sent Tzu-lu to inquire for the ford. Ch'ang-tzu said, "Who is he that holds the reins in the carriage there?" Tzu-lu told him, "It is K'ung Ch'iu." "Is it not K'ung Ch'iu of Lu?" asked he. "Yes," was the reply, to which the other rejoined, "He knows the ford." Tzu-lu then inquired of Chieh-ni, who said to him, "Who are you, sir?" He answered, "I am Chung Yu." "Are you not the disciple of K'ung Ch'iu of Lu?" asked the other. "I am," replied he, and then Chieh-ni said to him, "Disorder, like the swelling flood, spreads over the whole empire, and who is he that will change its state for you? That follows one who merely withdraws from this one and that one--had you not better follow those who have withdrawn from the world altogether?" With this he fell to covering up the seed and proceeded with his work without stopping. Tzu-lu went and reported their remarks, when the Master observed with a sign. "It is impossible to associate with birds and beasts, as if they were the same as us. If I associate not with these people--with mankind--with whom shall I associate? If right principles prevailed through the empire, there would be no use for one to change its state."[6]

長沮桀溺耦而耕，孔子過之，使子路問津焉。長沮曰：「夫執輿者為誰？」子路曰：「為孔丘。」曰：「是魯孔丘與？」曰：「是也。」曰：「是知津矣。」問於桀溺，桀溺曰：

「子為誰？」曰：「為仲由。」曰：「是魯孔丘之徒與？」對曰：「然。」曰：「滔滔者天下皆是也，而誰以易之？且而與其從辟人之士也，豈若從辟世之士哉？」耰而不輟。子路行以告。夫子憮然曰：「鳥獸不可與同群，吾非斯人之徒與而誰與？天下有道，丘不與易也。」

It has been pointed out that by arguing for the need of human companionship, Confucius is showing his disapproval for the way of life of the two recluses. However, with the last sentence stipulating that the prevailing of "the right principles" as a condition for changing the state of the empire, Confucius allows the option of not serving the society. When "right principles prevailed," Confucius would sympathize with Ch'ang-tzu and Chieh-ni more. In fact, two chapters after the above passage, Confucius comments in general on the practices of famous recluses in a most understanding manner, stressing the freedom to be true to one's will. He concludes with the following words:

> I am different from all these [the recluses]. I have no course for which I am predetermined, and no course against which I am predetermined.

我則異於是，無可無不可。

If the tendency to withdraw is potentially present in the words of the Master, it has certainly developed and become manifested in the thinking and actions of many scholars over the ages. The history after Han was a long period of

instability and caused a radical change in the behaviour of scholars inculcated in the Confucian doctrine. Whereas Confucius believes in active political life in times of bad government, there soon developed an opposite trend of participating when the bet is favourable and withdrawing if service brings dangers and disgraces.[8] A lifetime of conscientious service might, instead of making one's position secure, arouse jealousy from colleagues and consequently cause his downfall. The sudden transition of dynasties also made it an unrealistic wish to be hsien forever. Moreover, political vicissitudes, coupled with the increasing dictatorial power of fickle rulers, created a pervading mood of resignation among the intelligentsia. While many scholars still strove to the ideal of hsien, the assumption of government offices was regarded by a new group of scholars as a violation of one's integrity. The wise would find delight in retirement, the recluse claimed. That eremetism forms such a tradition in the Confucian teachings that Frederick Mote is justified when he discusses the Yuan 元 and Ming 明 times to make a distinction between Buddhist eremetism, Taoist eremetism and Confucian eremetism.[9] His description of the literati around that time shows the increasingly prevalent practice of escaping from the demand of hsien:

> Many of the Yuan literati, we must presume, wanted office. Some would have accepted it but lacked ambition or energy; some did accept it and served the dynasty, even with loyalty. For the many who

> did not obtain office, the pose of a righteous indifference may have been an easy solace. But there can be little doubt that, for an important and influential number, withdrawal was genuine--an honest expression prompted by their Confucian ideals.[16]

The ideal of yin, which started out as a Taoist one, has by the time of Yuan, become more congenial to the Confucian doctrines. Such eclectism develops through Ming and Ch'ing to modern times until serving as a Confucianist in court and retiring as a Taoist in the country becomes an ideal generally upheld by scholars.

As an interesting parallel development of the trend described above, the yin ideal is also tainted with elements that are not purely Taoist. Many scholars choose to withdraw from official life because they can secure fame by ostensibly renouncing it. And it is not uncommon for rulers who, aiming at courting the support of the public by feigning respect for the intellectuals, seek these hermetic scholars from their retirement . In a brief but useful account of the practices of recluses in China, Chung-kuo yin-shih chi chung-kuo wen-hua 中國隱士及中國文化 [Chinese Hermits and Chinese Civilization], Hsing-yü Chiang 蔣星煜 classifies recluses into three groups by the kind of political life they lead: i) those who respond to the sincere summon of the court. Examples include Chu-ke liang 諸葛亮 (181-234) and Liu Chi 劉基 (1311-1375), who are deeply indoctrinated with a sense of social responsibility; ii) those who only live as hermits

ostensibly but in fact serve in the court. T'ao Hung-ching 陶弘景 (456-536) and Tu Ying 杜瑛 (1204-1273) are two such figures. It is also within this group of hermits that the philosophy to serve in auspicious times and to resign in unfavourable times operates with strongest force; and iii) finally, those who opt for eremetism with the hope that their "noble" act will be noticed. Their chief aim is to serve--eremetism becomes a mean to them. Tu Yen 杜淹 (?-686) is a well-known representative of this group.[11]

It can be seen from the above analysis that the two ideals hsien and yin became hopelessly entangled with each other ever since the first time they were articulated. Philosophically, they are never too far apart; in practical politics, they become paradoxically related. The pursuit of hsien very often reduces one to a position of yin; conversely, those who are contented with a state of yin may find themselves unexpectedly on the rise to hsien. In the rest of this chapter, I will focus on the journeys of Wu-k'ung and Centiflora to demonstrate this paradox and explain their eventual return as a literary manifestation of a balanced state when hsien and yin are attained. T'ang Ao will be brought in at the end to emphasize the fact that yin by itself is far from satisfying. It is second to a more enviable state when hsien and yin are brought together in an individual.

Wu-k'ung, like other self-made deities and spirits in the novel, begins with a humble origin: the Great Sage, Equal to Heaven 齊天大聖 is initially a mere stone. Even when he evolves from the inanimate state to become a being with consciousness, his demands at that time are minimal:

> A retreat from the wind,
> A shelter from the rain.
> You fear no frost or snow;
> You hear no thunderclap.
> Mist and smoke are brightened,
> Warmed by a holy light--
> The pines are ever green;
> Rare flowers daily new.
>
> (I, p. 71)

避風再遮雨 下雪好存身.
看雷全無懼 聽聲不入耳.
煙霞常出入 彩鶴每相親.
松青三年老 常見百花新.

(p. 4-5)

At this stage, what Wu-k'ung yearns for is security, a simple life with occasional delight and pleasure in the contemplation of nature. The satisfaction of these demands quickly leads to the awareness that life is transient. With the coming of age, he realizes the "secret sovereignty of Yama, King of the Underworld 陰司原閻王有生死簿 ." It is at this point that Monkey entertains the thought to

> avoid the Wheel of Transmigration as well as the process of birth and destruction, and live as long as Heaven and Earth, the mountains and the streams.
>
> (I, p. 73)

躲過輪回 了生死 與天地山川同壽.

(p. 6)

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>
> (I, p. 73)

The idea has no sooner come to his mind than he puts it into execution. Wu-k'ung soon embarks on the journey, looking for the right master who will enable him to transcend the inevitable karma cycle.

While it is very human to be worried about one's mortalness, Wu-k'ung's quest for immortality soon escalates to a degree that can only be described as hubristic.[12] His ambition gets beyond the mere concern with survival; it becomes an unbridled pursuit for hsien. Patriarch Subhodhi 須菩提祖師 detects this ambitious strain in Wu-k'ung and anticipates prophetically that Monkey will bring himself troubles. In order to avoid being implicated, he dismisses Wu-k'ung from his apprenticeship. Not heeding the warning of the Patriarch, Wu-k'ung soon finds himself at battle with the will of heaven. He explains in the following confession the damages he causes in the Heavenly Court when confronted by Buddha:

> Too narrow the space I found on that mortal earth,
> I set my mind to live in the Green Jade Sky.
> In Divine Mists Hall none should long reside,
> For king may follow king in the reign of man.
> If might is honour, let them yield to me.
> Only he is hero who dares to fight and win!
> (I, p. 172)

圓在凡間嫌地窄，
心心要到大羅天。
雲霄宮殿非吾久，
應代人王有分傳。
注者為尊該讓我
英雄只此敢爭先。

(p. 72-73)

From the stone monkey who asks for nothing more than a shelter from the elements to the rebellious Great Sage who challenges the will of heaven, Wu-k'ung has taken a big step. In questioning the right of the Jade Emperor to rule, Wu-k'ung is advocating the relegation of power to the qualified. He believes that, given his great physical power, he has every chance and right to be as hsien as the Jade Emperor.

His desire for hsien is at odds with the divine design, which reduces him to yin. In his blind thrust for glory, he has forgotten that he is several ranks below the Jade Emperor. In reply to Wu-k'ung, Buddha speaks of the punishment that will necessarily befall him. He even alludes to the reduction of "allotted age," which suggests that the punishment will be both external and internal. The physical imprisonment under the Mountain of Five Elements appears trivial in comparison with the harm caused to Wu-k'ung's natural life span. He is reduced to yin not only because he is no match for Buddha in supernatural power, but also because his striving for hsien goes against the order of nature. The turn from hsien to yin is both inevitable and paradoxical.

In the next phase of Wu-k'ung's journey--from giving himself to the service of Tripitaka to the successful completion of the pilgrimage to the eventual return to the

Mountain of Flowers and Fruit beyond the book, Wu-k'ung learns to restrain his inclination toward self-glorification. It is proved to him over and over that the success of the pilgrimage depends entirely on the coorperation of all those who are involved in the efoort. The obstacles that the pilgrims encounter on the road open the eyes of Wu-k'ung to his own insignificance. Very often it tis through the help of Kuan Yin and other deities that he manages to suppress the spirits who attempt to thwart their journey. In Chapter 21, we see that Wu-k'ung for the first time acknowledges his own deficiencies:

> ... He [Great King Yellow Wind] panickes and called up this wind, which was ferocious indeed. Its force was so overwhelming that I had to suspend any operation and flee instead. Whew! What a wind! Whew! What a wind! Old Monkey also knows how to call up the wind and how to summon the rain, but it's hardly as vicious as the wind of this monster's spirit!
>
> (1, p. 417)

化[illegible]

(p. 236-237)

Wu-k'ung admits to himself that he is no match for Great King Yellow Wind; from hence springs the meekness that grows in the course of the pilgrimage. Such meekness, however moderate, symbolizes the surrendering of his old ways.

Nothing demonstrates more poignantly Wu-k'ung's refusal to seek prominence for himself than the killing of false monkey, which can be read as an objectification of Wu-k'ung's own ambition. Soon after he is chased away by Tripitaka for the second time, Wu-k'ung seeks redress from Kuan Yin, who advises him to be patient as she foresees that Wu-k'ung's service will soon be badly needed. In the meantime, a six-ear macaque 六耳獼猴 , who takes the form of Wu-k'ung the pilgrim, appears in front of Tripitaka and robs the monk of his sacred paraphernalia. When Sha Monk, as instructed by Tripitaka, traces the false monkey to the Mountain of Flowers and Fruit, the false monkey tries to persuade Sha Monk to join him on a pilgrimage, so that the reward will be totally theirs:

> I struck the T'ang monk and I took the luggage not because I didn't want to go to the West, nor because I loved to live in this place. I'm studying the rescript at the moment precisely because I want to go to the West all by myself to ask Buddha for the scriptures. When I deliver them to the Land of the East, it will be my success and no one else's. Those people of the South Jambudvipa Continent will honour me then as their patriarch and my fame will last for all posterity.
>
> (III, p. 113)

> 我打唐僧，搶行李，不圖往西方，不圖住此處。
> 我今默誦緊箍兒咒，只圖成正果，不與他人做。
> 送上東土，我獨成功，far那南贍部洲，
> 祖，萬代傳名。
>
> (p. 662)

The false monkey is the ambition of the real monkey externalized. And it is only appropriate that he is finally disposed of by the real one, during which the whole celestial realm is summoned to bear witness. The rivalry between the real and the false monkey results in the symbolic elimination of Wu-k'ung's remaining inclination to hsien.[13]

In similar scenes, we see that the pilgrimage is a journey towards yin for Wu-k'ung. Only by integrating himself and his efforts with the rest of the pilgrims can the sweet fruit of obtaining the scriptures be realized. Wu-k'ung does not seek fame for himself; rather, fame is granted to him precisely because he does not actively pursue it. If we look beyond the book when he returns to Mountain of Flowers and Fruit, he again renounces the glory of successful pilgrim, and returns to the simple delights of nature envied by recluses. Apparently, he is back to his original state, but there is a profound difference. He will not start another revolution against heaven as, unlike the stone monkey, he now embraces hsien and yin in him. The unrest that goads him towards prominence has been put to peace.

Centiflora is also inflicted by an internal unrest. In her case, it is all the more unforgivable, for she already enjoys a position of hsien as a goddess. The very thought of courting further glamour is a transgression serious enough

to justify her banishment from heaven. As a member of the deities, Centiflora harbours too many human sentiments and desires. Time and time again we are reminded of her competitiveness. While Ma-ku proposes a game of linked verse, Centiflora finds it much too tame. She prefers the more exciting chess game by which they can tell who the winner is. The hastiness with which she enters into vows is another human trait in her. It indicates an uncommendable lack of serenity indispensible to a goddess. The fatal vow is of course the one she makes to Ch'ang Erh that she will leave for the human world on her own accord if ever the hundred flowers under her surveillance should come to bloom in the same season. Significantly, it is exactly when she is engaged in her competitive chess game with Ma-ku that Empress Wu issues the edict that all flowers should celebrate her remarkable rule by coming to full blossoms at the same time. In keeping with her words and in compliance with the heavenly verdict, Centiflora embarks on the journey to the human world.

It must not be forgotten that Centiflora's fate is sealed even before her altercations with Chang Erh. On the way to the birthday celebration of the Queen Mother 王母, Centiflora is seen discussing with her companions the latest gossip in the divine world:

Goddess of Hundred Herbs said, "I have heard that beyond the sea at Little P'eng Lai, there is a Jade Tablet on which is recorded the literary events of the world. Recently Little P'eng Lai has been radiating with light and matching with the Star of Literature at a great distance. Very likely, the omen must be for the Jade Tablet." Centiflora: "What kind of literary events are recorded on the Jade Tablet? Could we get to see it?"
(translation mine)

百草仙子道：「小仙聞海外小蓬萊有一玉碑，上具人文，近日常發光芒，與魁星遙遙相映，大約此兆為玉碑之事。」百花仙子道：「玉碑所載是何人之事，我們可能一見？」

(p. 2)

Although the secret of the Jade Tablet cannot be known, Centiflora cannot but ruminate about it in relation to the female sex:

It is a pity that although we have obtained the fruit of cultivation, we are after all women. Even if in the future we can witness the spectacular events recorded on the Tablet, what humiliation it will be for our fair sex if it concerns nothing but the literary destiny of men:
(translation mine)

可惜我們雖成正果，究係女身，將來雖可得見玉碑所載三現人文之盛，其中所載，若或係男子一生事，我輩豈不汗顏？

(p. 2-3)

And she goes on to speculate with a more personal note:

Even if the literary events are about women, the way I see it, if we are fated not to witness it, would it not be like "flowers in the mirror, moon in the water," that it is nothing but an illusion?

小仙看來，則使所載是女人事，我們無緣可能一見，豈非鏡花水月，終屬所望？

(p. 3)

Flowers in the mirror and moon in the water are conventional images that capture the quintessential illusory nature of worldly pursuits, of which Centiflora should be aware. But she reverses the images here. What is illusory in her mind at this time is not the short-livedness of human glory in excelling in the examination, but the inaccessibility of this kind of glory to the deities, particularly the female deities. There arises a yearning in her precisely for that, unbeknownst to herself but obvious to the experienced Queen Mother 王母 and the objective Ma-ku. The former expresses foreknowledge about Centiflora's banishment when Centiflora gets into a quarrel with Ch'ang Erh. The latter prophetically points out, when Centiflora jokingly declares that she will descend to the human world in search of a chess expert,

> But what you said about "descending to the human world in search of a teacher" is not unlikely a sign of your thoughts of the red dust. I am afraid in the future someone from the human world will really invite you to be a chess expert.
> (translation mine)

[illegible]

(p. 12-13)

These repeated references by Centiflora and others to her travels in the human world are no more than the manifestation of "thoughts of the red dust," which amounts to saying

that Centiflora is still infested with the inclination for *hsien*. Each in his own way--Queen Mother and Ma-ku--has revealed the banishment from the divine world is the natural sequel to such worldly yearnings. Centiflora is to be temporarily dismissed from her position in the rank of deities--a disruption in her cultivation process that sends her to a phase of *yin*.

Thereafter, Centiflora continues her pursuit in the human world in the personality of T'ang Hsiao-shan, whose efforts, according to Yueh Heng-chun, can be interpreted as the attempt to return to her former incarnation.[14] The return of necessity involves the unwitting gaining of prominence, which she has set out to accomplish. Born in the family of an unsuccessful scholar at a time when women do not have much of a social status, T'ang Hsiao-shan has little chance to realize her hope. The political change at court, however, brings about the sudden reversal of sexual roles and provides Centiflora with the opportunity to be *hsien* on her own merits. Hence the story of a young girl--the paragon of filial piety, feminine patience and masculine daring--who, with diligence and endurance, gains the highest possible honour for a traditional scholar.[15]

It is true that, as an adolescent, Centiflora does at one time dream of making a name for herself, but the desire for fame dwindles as T'ang Hsiao-shan gets closer and closer

to realizing her aspiration. Such an achievement, while satisfying T'ang Ao's "examination syndrome," only pleases our heroine insofar as it pleases her father. T'ang Hsiao-shan asks her uncle when she is young:

> Now the Empress is giving the examination regularly. Naturally there must be examinations for men as well as for women. I wonder how often the examination for women is held. Please, my uncle, explain to me, so that I can work hard and prepare well in advance.
>
> (translation mine)

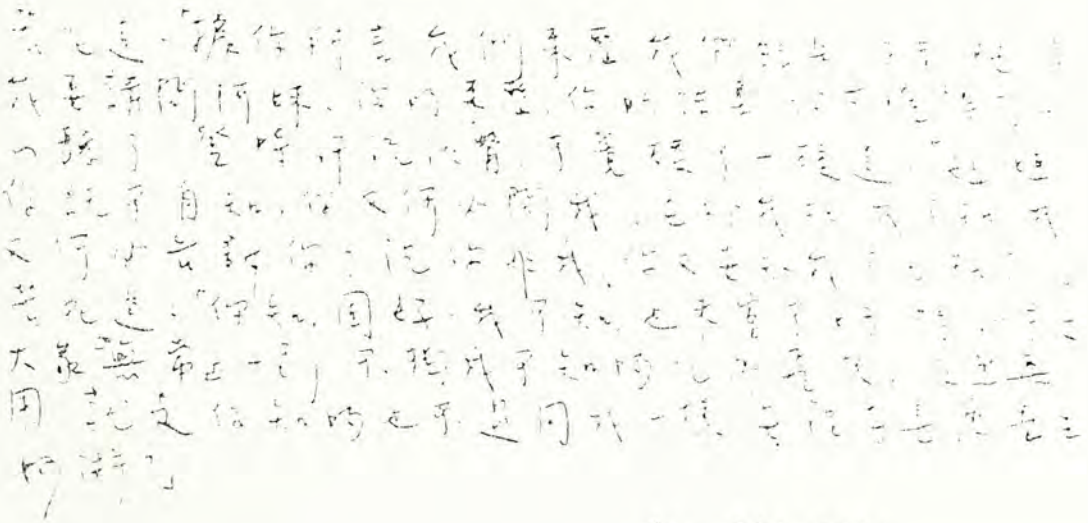
[illegible] (p. 4)

The answer from her uncle perplexes her. Although she denies any interest in becoming an official, her answer shows her disappointment that, in a country ruled by a woman, the chief ministers are still men. Study is not for women, she concludes. She will instead spend her time more rewardingly on needlework. Significantly, her actions fail to match her words as she feels mysteriously drawn to the study of books. And when the imperial edict instituting the state examination for women is made known to the world, T'ang Hsiao-shan can hardly contain her delight.

When the first enthusiasm is over, however, there follows almost immediately a growing indifference. The search for her father brings her to Little P'eng Lai, where she gets a vision of the "Tomb of Flowers in the Mirror 鏡花塚."

The knowledge that she has a "supernatural" origin leads her to the contemplation of the ultimate question. In the following quasi-Buddhist-Taoist dialogue with Juo-hua 若花, her companion in Little P'eng Lai, T'ang Hsiao-shan is at last brought to think about the meaning of eternity:

> Juo-hua said, "You mean to say that you know all about our origin and destiny? May I ask whether you know your own origin and destiny?" On hearing this, Hsiao-shan was taken aback, perspiration streaming down her back. She said, "Since you do not know, why do you ask me? As for whether I know or not, why do I have to tell you? Besides, you are not me, how do you know that I don't know?..." Juo-hua said, "It is good that you know, but it is not bad although I don't know. In short, when death comes, not only I who don't know will change into flying ashes, but you, the one who knows, will end up the same as I. How can there be the so-called 'way to longevity?'"
>
> (translation mine)



(p. 361-362)

T'ang Hsiao-shan now reaches an understanding of the nature of illusion that is beyond Centiflora the goddess. She even thinks of staying behind to look further for her elusive

father and only reluctantly agrees to go back when she is reminded of her filial duty to her father. With such a preoccupation, it is understandable that she takes the examination only at the insistence of her father.

Insofar that T'ang Hsiao-shan, now given a new name T'ang Kuei-ch'en, enters the examination through obligations to filial obedience, the motivation is externally imposed on her. She would rather remain in Little P'eng Lai to search for her father and stay with him when he is found. At this point, Kuei-ch'en's intention to remain yin is obvious. And shortly after the feast which celebrates the reunion on earth of the hundred exiled flower-goddesses, T'ang Kuei-ch'en, together with Yen Chih-hsiao, embarks for Little P'eng Lai again, this time with no intention of ever coming back to T'ang territory. The image of "Flowers in the mirror, moon in the water" once again appears in T'ang Kuei-ch'en's consciousness with its original meaning restored. She deliberately leaves behind human glory and seeks consciously anonymity. To be sure, what happens to Kuei-ch'en and Yen Chih-hsiao is very vague, and the reader is left to expect a fuller account in the sequel to the novel that the author promises at the end of the book. However, knowing the former incarnation of Kuei-ch'en, it would not be too far off the mark to speculate that she finally returns to her exalted place in the Heavenly Court.

The journeys of Wu-k'ung and Centiflora demonstrate the fulfillment of the dual ideals of hsien and yin. Both of them start the journeys in the grip of only one ideal and end the journeys when both are realized. Although they retire to a state of yin at the end, they have already proved that they are capable of attaining hsien. The return to the starting point, therefore, is indicative that neither yin nor hsien by itself is sufficient. Stopping at the state of hsien would mean that it is preferable to yin. The corollary--to remain in their original yin without any attempt at hsien--would mean that it is superior to hsien. The journeys and the return of the travellers prove that yin is ideally to be held together with hsien. Hsien, in this sense, becomes the complement of yin because it makes one more appreciative of yin. With a dual achievement of this kind, the traveller enters some kind of "second harmony" with his starting place.[16] Bearing the complementariness of hsien and yin in mind, we can perhaps understand the tenacious fascination T'ang Ao has for worldly success.

Despite T'ang Ao's avowal that he will "not set sail for another cruise" 重有浩再探蓬山 , one cannot help doubting his resolution when he categorically refuses to see his daughter until she sits for the examination and gains the title that is unjustly withdrawn from him. It is as if T'ang Ao, now as immortal, still finds something

lacking in his life and, as the daughter, T'ang Hsiao-shan has to fulfill her father's dream.

To explain this lingering human propensity for fame in T'ang Ao, Daniel Lin explores the psychological effect that the highly competitive examination system has on the candidates in Ming and Ch'ing China.[17] The difficulties of the academic requirements aside, the whole system is so flawed with nepotism and corruption that academic competence is no guarantee for excellent performance in examination. The anxiety and stress experienced by the candidates are caricaturized in Chapter 62 to Chapter 67 in Ching Hua Yuan. But success in examination is a key that opens so many doors in one's career that very few scholars can resist its lure. Even Li Ju-chen, who can stand aside as a novelist to ridicule the overconcern with examinations and offices of his colleagues, finds his life far from complete because of his continuous failure in examination. He betrays this kind of discontent in the characterization of T'ang Ao, who is almost an autobiographical sketch. The success of T'ang Kuei-ch'en, on the other hand, is a wish fulfillment for Li Ju-chen, who shares the hopes and frustrations of the characters as his own invention.

Lest we run to the other extreme and argue that the desire for hsien takes an unequivocal priority in T'ang Ao's mind, we should take special note of the sincerity in his internal monologue at the Dream Spirit Temple:

> I, T'ang Ao, have lived for half a century. In reflection, all the things that I did are just like a dream. In the past, I have had good and bad dreams. Now that I have seen through the red dust and want to search for immortality and practice Tao, I wonder what my future will be?
> (translation mine)

> 我唐敖半已半百，歷事所做的事，如今點起來，如
> 夢境一般，從前好夢多夢，俱已做過，今先知紅
> 塵，決意訪仙，不卜此後事如何...?
> (p. 37)

Spoken in great earnestness about his own past, these words of T'ang Ao should not be taken as mere banalities. T'ang Ao takes the path of Taoist cultivation not in a totally dejected state. He can look back contentedly to the good and bad dreams. It would be incorrect to think that the decision of Taoist retirement is nothing but a second best when the first choice fails to materialize. Like the good dreams and bad dreams in his life, hsien and yin do not replace nor displace each other, but coexist in his aspiration.

Even what T'ang Ao does in his journey attests to his effort to achieve this double goal. Tuo Kou Kung 多九公 comments on T'ang Ao's growing humility ever since the two lengthy discussions with, first of all, the two prime ministers of the Country of Gentlemen 君子國 and, later, the two girls of talent in the Country of Black Teeth 黑齒國. T'ang Ao becomes aware of the paucity of his learning and in the later part of his journey shows such a disinterest in

meaningless arguments that even the mundane Lin Chih-yang 林之洋 senses the "thoughts that transcend the red dust" 塵表之想 in his brother-in-law. While withdrawing from the world, T'ang Ao, however, inadvertently participates in materializing the spectacular literary event recorded on the Jade Tablet--the unique congregation of the hundred girls of talent. His role in bringing the girls is indeed an enigmatic one, considering that the event represents everything that he has turned his back on. When he rescues the girls on his journey--thus unknowingly contributing to the completion of the prophesized event--he, in effect, passes his unfulfilled wish onto them and hopes that it will be realized in the next generation. While yin is coming into his grip, T'ang Ao still recognizes the necessity for hsien.

The three travellers we have examined in this chapter have definite goals to strive for, all of which can be seen as an attempt to bring together hsien and yin. It is remarkable that the travellers do not stop at the point when the goal is obtained. Rather, they continue until they return to the starting place. The last phase, the return, signifies the necessity to not give up what one is originally endowed with, but to consolidate the achievements in one's career and achieve a state of serenity. One who stops at the stage of hsien has little to boast of if it is not followed or accompanied by a stage of yin, by which the glamour of success is

subdued. Only then can the development and the journey of the traveller be considered as finished.

NOTES TO CHAPTER 2

1. Admittedly, the final outcome of T'ang Kuei-ch'en is not related to the book. Here we touch on a curious problem (or even a letdown) of the structure of the novel. Beginning with the banishment of the hundred flower goddesses, the story is expected to end with their return to the Heavenly Court. But Li Jü-chen obviously has forgotten to tie up this loose end when he turns to end the story with an allegory of human victory over wine, lust, wealth and wrath. We never see the final restoration of the goddesses in heaven. With Li Jü-chen, such an omission is unusual, as he has shown in the rest of the novel that he is, among the major traditional Chinese fiction writers, about the author who is most concerned with the overall unity of plot of the book. Perhaps we should take his promise at the end of the book more seriously that there is to be a sequel to Ching Hua Yuan--a promise that Li has not kept. We can only surmise that the return of T'ang Kuei-ch'en and the other girls of talent, which is hinted repeatedly in the novel, would be elaborately dealt with in the sequel if it were written.

2. Hsien and yin defy translation because of their many connotations and grammatical functions. I will therefore use the transliteration throughout this thesis, regardless of the parts of speech they serve in a sentence. The meaning of the two terms will be explained in the main text.

3. The discrepancy between the two ideals will be clearer if one contrasts the values assumed behind them--which in fact include almost all the attitudes and behaviour norms implied by the two teachings, Confucianism and Taoism. This can be conveniently done by juxtaposing two lists. The first one is an enumeration of Confucian attitudes and behaviour patterns by Arthur F. Wright in "Values, Roles and Personalities," in Confucian Personalities, ed. Arthur F. Wright and Dennis Twitchett, Palo Alto: Stanford University Press, 1962, p. 8, which includes the following points: i) submissiveness to authority--parents, elders and superiors; ii) submissiveness to the social mores and norms (li 禮); iii) reverence for the past and respect for history; iv) love of traditional learning; v) esteem for the force of examples; vi) primacy of broad moral cultivation over specialized competence; vii) preference for non-violent moral reform in state and society; vii) prudence, caution, preference for a middle course; ix) non-competitiveness; x) self-respect (with some permissible self-pity) in adversity; xi) courage and sense of responsibility for a great tradition; xii) exclusiveness and fastidiousness on moral and cultural grounds;

and xiii) punctiliousness in treatment of others. The other list, compiled by J. I. Crump in footnote #1 of "Eadem Sed Aliter: 'Pastoral' Idyl and Vanitas in Late Chinese Fiction and Verse," Tamkang Review, VIII, no. 2, (October, 1977), p. 30, deals with Taoist elements: i) denial of knowledge; ii) denial of action; iii) idyll; iv) freedom from social realities and goals; v) independence and self-sufficiency (emotional withdrawal); vi) isolation (physical withdrawal); vii) concealment of identity; and viii) intimations of immortality.

A cursory glance at the two lists will immediately reveal how far apart the value-assumptions of the two teachings are. I would, however, like to point out the possible reconciliation of the two. Note, for example, the ninth and tenth points in Arthur F. Wright's list, which can be incorporated into the Taoist teachings without too much adjustment. More important, as I will argue in the thesis, is the subjugation of the self in both teachings (to society in Confucianism and nature in Taoism). The readiness to discipline and regulate the self in order to fit into larger totalities, I believe, makes possible the integration of the two teachings in later ages.

4. The tension between hsien and yin, as some would argue, is in fact inherent in Confucian thinking. See Benjamin Schwartz, "Some Polarities in Confucian Thought," Confucian in Action, ed. Arthur F. Wright, Palo Alto: Stanford University Press, 1959, pp. 50-62.

5. The portrayal of Confucius in Chuang Tzu is a mixed one. Sometimes he is the laughing stock, offering the most mundane philosophy which is to be ridiculed and then rejected, and at other times, he is depicted as someone with such clarity of vision and peace of mind that he almost poses as the explicator of the Taoist philosophy.

6. "Wei-tzu shih-pa" 微子十八 [Wei-tzu, the Eighteenth Book], Lun-yu 論語 [Confucian Analects]. Translation from James Legge, "Confucian Analects," The Four Books, New York: Paragon Book Reprint Corp., 1966, pp. 276-278.

William deBary discusses the same passage in similar light in "Individualism and Humanitarianism," Self and Society in Ming China, New York: Columbia University Press, 1970, pp. 148-149.

See also the other passages in the same book of Confucian Analects, many of which describe Confucius' encounter with and his comments on the hermits and their way of life.

7. "Wei-tzu shih-pa," Lun-yu.

8. Frederick Mote, "Confucian Eremetism in the Yuan Period," Confucianism and Chinese Civilization, ed. Arthur F. Wright, New York: Atheneum, 1964, p. 256.
In more direct relation to the period immediately after Han, see Etienne Balazs, "Nihilistic Revolt or Mystical Escapism," Chinese Civilization and Bureaucracy, trans. H. M. Wright, ed. Arthur F. Wright, New Haven: Yale University Press, 1964, pp. 226-255.

9. Frederick Mote, "Confucian Eremetism in the Yuan Period," pp. 254-255.

10. Frederick Mote, "Confucian Eremetism in the Yuan Period, p. 255.

11. Hsing-yu Chiang 蔣星煜, Chung-kuo yin-shih chi chung-kuo wen-hua 中國隱士與中國文化 [Chinese Hermits and Chinese Civilization], Shanghai: Chung-hua, 1943, pp. 22-28.

12. Anthony C. Yu describes Wu-k'ung's "suppression of hubristic tendencies" as one of the Buddhist meanigs of the book. See his "Introduction" to Journey to the West, Vol. I Chicago: Chicago University Press, 1978, p. 60.

13. It is appropriate to remark at this point that all pilgrims have their doubles to dispose of before the scriptures are delivered to them. Tripitaka, who misses the chance to kill his impersonator in the false monkey scene, watches his own corpse flat away when he corosses the rapids in Thunderclap. The attainment of Buddhist Fruit is symbolically represented as some kind of a rebirth where the undesirable traits of one's personality are purged.

14. Heng-chun Yueh, "P'eng-lai kuei-hsi: Ching-hua-yuan te shih-chieh kuan," p. 248. See also Hsin-sheng C. Kao, Li Ju-chen, Boston: Twayne Publishers, 1981, pp. 108-112.

15. See note #21 of Chapter 1.

16. See Vincent Shih's discussion of the apprehension of Tao in "The Second Harmony," Tamkang Review, 6, no. 2 & 7, no. 1 (Oct, 1975-April, 1976), p. 34:

> Thus it can be seen that the return is not a simple return. Physically it may be possible to return to roughly the same point from which you left; but in reality though, in religious beliefs and moral convictions, there is no simple return...So what distinguishes the second harmony from the first is a

transcendent knowledge through the ordeals of life, the discipline which makes us realize what has always been there, only we have eyes but see not, and we have ears but hear not, because of our complacency."

17. Daniel Lin, "The Examination Syndrom in Ching Hua Yuan," pp. 167-168. See also Hsin-sheng C. Kao's account of Li Ju-chen's life in Li Jü-chen, p. 18ff.

Chapter III

I

If we can kill two birds with one stone, so to speak, in employing the hsien and yin dichotomy to analyse the return pattern in both Hsi Yu Chi and Ching Hua Yuan, it is because the tow works receive the same cultural and literary heritage. Confronted with Gulliver's Travels and Huckleberry Finn, the literary products of two related and yet distinct cultures, however, it is difficult to rely on a single tool by which the tow novels can be appropriately explained. Indeed, these two English works have seldom been discussed together, understandably so, considering the g reat difference in time and place between them. The rationale I have now in putting them together is that, in different ways, the two books reflect a very similar conception of the traveller, especially regarding his return. The great popularity enjoyed by these two books in the English speaking world is perhaps a strong reason to asumme their representativeness of the Anglo-American consciousness.

As in the previous chapter, I now propose to examine Gulliver's Travels and Huckleberry Finn in front of their literary backdrop. Both works show such marked traces of picaresque novels that I am led naturally to explore in that direction. Gulliver's Travels was written at a time when

the transplantation of the picaresque novels produced its first harvest of concrete results. Smollet, Fielding and Defoe all write what later constitute the English picaresque novels.[1] Huckleberry Finn's place in the picaresque tradition is even more secure, as it has been discussed as such by Blackburn and Trilling.[2] I do not mean, however, that the two works are examples of picaresque novels, but I believe that studying the two novels with the picaresque model in mind will illuminate parts of the novels which are not immediately conspicuous. Then, for Huckleberry Finn alone, a discussion of the American frontier and its role in literature is mandatory. There is sufficient biographical documentary that Mark Twain writes this masterpiece with a nostalgic memory of the changing Mississippi.[3] And the free "Territory" that Huck Finn alludes to at the end and other parts of the book as an alternative setting for human striving for freedom epitomizes the outward movement that characterizes the frontier development.

By stating in the last paragraph that Gulliver's Travels and Huckleberry Finn are not picaresque novels (although they have been discussed in relation to the genre), I anticipated some of the objections to the method I adopt. Like all genres, the picaresque novel is a subject of much debate, the question in this case being infinitely complicated by the evolution that the genre has undergone since its emergence in the sixteenth century in Spain. Almost all

critics admit that outside Spain, the genre transforms itself to adapt to the new literary and social contexts. Dooley's essay "The Mutations and Uses of Picaresque" studies the diverse ways British writers from Fielding to Waugh employ the picaresque mode to their own ends.[4] In fact, Dooley's method falls in line with one of the two prevalent approaches to studying the picaresque novels, namely, to take for an assumption that the genre, like the picaresque hero himself, can assume protean forms. The other way is to trace the genre to its origin, excluding works that do not conform point by point to the features of the genre in its original form. While I sympathize for the former method, I cannot but regret that it sometimes leads to the kind of over-sweeping and hence indiscriminating generalization that any tale that deals with a rogue on the road is a picaresque novel.[5]

Rather, I agree with Claudio Guillen when he makes a distinction between the "history of the poetics of the picaresque" and the "history of...the picaresque/novels proper."[6] To him, the term picaresque is the center of three concentric circles: i) picaresque novels in the strictest sense, referring to works in agreement with the original Spanish pattern, such as Lazarillo de Tormes; ii) picaresque novels in the broader sense, which include works that are genetically traceable to the Spanish model, such as Roderick

Random; iii) picaresque myth which defines the essential situation or significant structure derivative from the above two kinds of picaresque novels.[7] It is through similar argument that Blackburn analyses Ralph Ellison's The Invisible Man and Joyce Cary's The Horse's Mouth as modern picaresque works.[8] Where direct influences cannot be proved, the historical moment when a genre is prospering can in many ways mould works of other genres written in the same time. Gulliver's Travels and Huckleberry Finn, though not picaresque novels per se, can occupy a place on the circumference of the third circle, if not altogether in it.

For the convenience of the discussion, I will begin with the definition of "picaresque" provided by Joseph T. Shipley in his Dictionary of World Literature:

> A work that tells the life story of a rogue or knave. It is usually first-personal and episodic. Serving in some menial position, the picaroon through his experiences as a social parasite satirizes the society he has exploited.[9]

And at the end of his article, he adds another phrase which he regards as the essential quality of the genre, that in a picaresque novel, we see

> ..the merry rogue wandering, through various social levels, into a succession of escapades.

Far from satisfactory, this definition nevertheless brings out several questions to which any study of picaresque must address. Most fundamental of all and most relevant to our discussion is the fact that a picaresque story is a tale

about a traveller. The second point is the satirical purport of the novel. It criticizes the very society that the traveller passes through. The third, somewhat misrepresented in Shipley's definition, concerns how the traveller relates to the society he is in. Contrary to Shipley's assertion that the picaro is a "social parasite," the exploitation is not so one-sided. In most cases, the picaro takes on the way of a parasite because he has been taught by the world to do so. To think of the very worst about the picaro, we still cannot deny that the exploitation is mutual.

I will supplement Shipley's definition by adding two more points which are generally agreed to be essential to the genre of picaresque novel: the solitariness and the passiveness of the picaro.[10] The picaro is usually a social outcast and leads a life of solitude by coercion or on his own free will. He is torn between the desire to keep on travelling and attempting thereby to evade the societal constraints that bind him, and the desire to compromise with the societal forces and settle down for a more stable life. There is also a so-called "dance pattern" in a picaresque novel, by which events happen in an unpredictable and insane manner and pace to the protagonist,[11] who rarely, if ever, asserts an active part to alter his own lot. His concern is not to change his situation but to observe and learn to make the best of it. In examining in the rest of this

section how Gulliver's Travels and Huckleberry Finn conform to or deviate from the picaresque mode outlined above, I hope to relate to the question of return in these two novels.

One can easily make a case of the solitude of Huckleberry Finn, knowing that although he has a father, there is no emotional connection between the two. His life with Miss Watson is full of conflicts of wills, unmanifested as they may be, that it is far from emotionally satisfying. In any case, even if these interpersonal ties prove anything, Huck quickly divests himself of them. The death scene that he stages for himself is convincing. From the moment Huck slaughters the pig and leaves a track of its blood on the bank of the river, he is dead, as far as the residents of St. Petersburg are concerned. He has no more recourse to their assistance in times of danger, and although he shares companionship with Jim on the raft, it is all too short and too often interrupted. For the most part of the journey, they are separated and led to think that the other is dead. And when they are together, they are under the lording of the King and the Duke who put them to different tasks. Every important decision in Huck's journey is made by himself.

Although Gulliver is respectably married and has children, his family connection is as good to him as the six thousand dollars kept in the trusteeship of Judge Thatcher

is to Huck. It cannot be utilized when Gulliver needs it; and when the solace of family is within his reach, he rejects it. A sailor's life is proverbially lonely, and in Gulliver's case, it is worsened by the isolation he is in each time he is thrown into new experiences. Strange things happen to him only when he is left alone. Gulliver is very eager to produce evidence that attests to the truth of his adventures--an action repeated so often that it underlines the want of witnesses (and therefore companions) to his experience. Those miniature sheep and cattle from Lilliput, the gold rings that are as big as collars, and other items of rarity become the very tools Gulliver can communicate with his fellow countrymen. And when he does not bother to procure any souvenir from the Houyhnhnms to show the world, we must assume that Gulliver is at ease with not being understood. He does not deem it important that his fellow countrymen should believe him.

The implication of the solitude of the travellers in the course of the journey is that a wall is built between the traveller and society. Once detached from the family and other ties, it becomes increasingly difficult for the traveller to rebridge the gulf. There emerges a dichotomy of "I" and "others" which prevents smooth re-integration in the future. After his last voyage, it takes Gulliver five years to learn to tolerate the presence of his wife

across the dinner table, and the complaints about living with the Yahoos shows only slight signs of abating. Huck's reunion with the St. Petersburg community, needless to say, remains forever unlikely. The second implication is that the travellers will have to become independent in practical and philosophical matters. For a short while, Huck still looks up to his role model Tom for guidance even when he is physically removed from him. Gradually, Jim takes Tom's place. But when Huck decides to go to hell to save Jim, the resolution is completely his. Gulliver, as a sojourner in foreign lands, is the sole spokesman for his native institutions and customs. There is no authority for him to appeal to for consent. He has to convince one skeptical audience after another of the superiority of his homeland. Most of all, he has to convince himself of things usually taken for granted.

The idea that the traveller has to cope with the practical problems of survival brings us back to Shipley's description of the picaro as someone "serving in some menial position," which in turn explains how the element of deception, suggested by Shipley with the words "rogue" and "knave," becomes natural--if not inevitable--in a picaresque novel. The coming on board of the raft of the King and the Duke marks the end of equality and mutual respect. From that point on, Huck becomes their attendant, serving in one

body as their cook, messenger, page and, in the rehearsal of their version of Hamlet, some sort of a stage-hand. In their illegal dealings, Huck is even forced to be their silent accomplice. To make due in situations like this, Huck engages in a competition of wits with the professional con men, but in vain.[12] It is only through luck that he manages to shake off the leeching attachment of the King and the Duke.

Although the harmful kind of deception comes from the King and the Duke, it is to no purpose to deny that Huck is responsible for a lie or two in the story. With the intention of disguising Jim's identity as well as his own, Huck has made up for himself a list of names: Sarah Williams, George Jackson, and, the last of all, Tom Sawyer, the master of deception. True, it is done with no malicious intent, but it is deception nonetheless. Huck even reveals his opinion about theft:

> When I start in to steal a nigger, or a watermelon, or a Sunday-school book, I ain't no way particular how it's done so it's done. What I want is my nigger, or what I want is my watermelon, or what I want is my Sunday-school book; and if a pick's handiest thing, that's the thing I'm going to dig that nigger or that watermelon or that Sunday-school book out with; and I don't give a dead rat what the authorities thinks about it nuther.
>
> (p. 319)

Ostensibly self-serving and unscrupulous, Huck actually sets himself apart from the pretentious Tom or the ruthless King and Duke by his confession. Huck engages in deceit or theft only when there is no other way, and he never regards deceit

as something to be indulged in or played with--in the way that Tom as well as the con men take so much delight in doing.

Comparatively, Gulliver fares much better than Huck as he is treated with decency in most of the places that fate casts him. But it must not be forgotten that he is displayed as a freak in Brobdingnag, and would have died of fatigue if not for the maternal care bestowed upon him by Glundalelith. The busy schedule of his exhibition is murderous for someone of Gulliver's size: he is "almost reduced to a skeleton" in a few weeks' time. It is a welcome change that he is finally sold to the court, where he recovers his bodily strength, but his position as an entertainer does not change. He is an object of diversion for the Queen and the King, and finds rivalry in his colleague, the real court jester. In the voyage to Houyhnhnms, the fact that he is singled out for his intelligence does not free him from the biological link he has with the rest of the Yahoos. He is obliged to observe the convening of the council made up of Houyhnhnm nobilities to decide his fate. Favoured as he is by his master, he is continually threatened with reduction to his rightful place among the menial beasts of the land.

Deception in Gulliver is extremely subtle. As it involves the whole satirical scheme of the story, I will return to it at the end of this section.

We will again consider the repercussion of the menial position of the traveller on his travelling. As is pointed out in the beginning of this study, journeys allow the travellers to witness at first hand what they fail to see in the protective environment of home. There is, however, no better way to understand the darker side of society and life than actually living through it. Now, not contented to have their characters looking on from a distance, the authors of the two books throw their characters into the very drudgeries of life. Seeing and living, the two approaches to life, can perhaps describe respectively Tom Sawyer and Huckleberry Finn; and--for that matter--the enlightened Houyhnhnms who view the despicable Yahoos with an impersonal eye,and Gulliver, who, despite his haughtiness, is emotionally obsessed with the fate and condition of the baser animals of the land. Thus sharing the indignity, predicaments, hardship, and--subsequently--their way of solving the practical problems of survival, the two travellers sample life at its bitterest moments. Their dissatisfaction hence is not built on a superficial loathing of life, and their criticisms are sturdily grounded on their first-hand experiences. This, in combination with other factors, makes their eventual separation from society all the more inevitable.

Shipley is--broadly speaking--correct in his description of confirmed picaros, but we must remember that they learn to

exploit the world through painful moments when they themselves are cheated and abused. As Frank Wadleigh Chandler puts it:

> Either he [the picaro] enters the world with an innate love for the good of others, or he is innocent and learns by hard raps that he must take care of himself or go by the wall. In either case, the result is much the same: in order to live he must serve somebody, and the gains of service he finds himself obliged to augment with the gains of roguery...Finally, having run through a variety of strange vicissitudes, using his rule of roguery against the vanity of human estates, he brings his story to a close.[13]

Chandler apparently agrees with Shipley on all points except one: he notices the change over time in the picaro. In that he is the exploited one to begin with, the typical picaro is like our two travellers. But then we see a deeper difference between the typical picaro who finally rises to the exploiting position on the one hand, and Gulliver and Huck, who never get hardened enough to exploit the world in return, on the other. Through his voluntary identification with the Houyhnhnms, Gulliver turns into a self-righteous misanthrope, while Huck preserves to the very end his instinctive love for humanity.

What that means for the travellers is that they cannot re-integrate with society the way a picaro can at the end. To be further indebted to Guillen, in the psyche of a picaro there is a double process of "exteriorization" and "interiorization."[14] Ostensibly, a picaro moulds his behaviour

in accordance with societal demands and even becomes an ardent supporter of the dominant value-system. Moll Flanders, the repentant prostitute-criminal, is someone who violates the middle-class mores in the beginning only to be wholly--at least ostensibly--converted at the end. At the same time, however, the more perfect a facade of a model citizen a picaro puts on, the more alienated from society he becomes. He shows his true mien only to himself, which, if revealed, betrays thoughts of the most anti-social kind. That is why a picaro is capable of exploiting the world for his own gain while superficially remaining docile to the social conventions. He ends up returning to the society and even comes to prosper in it.

For better or for worse, our travellers do not lead such a schizophrenic existence. Huck comes very close to the split in personality of a picaro when he realizes that his behaviour comes under the censorship of the St. Petersburg community. But unlike the picaro, he does not harbour secret rebellions. Instead, his thoughts and his actions are at one when he opts for eternal damnation in order to free Jim. He chooses, in other words, to be open about and responsible for his own deviance from society. Gulliver in a way bypasses this moral choice. While Huck flounders in the misery that he is beyond redemption, Gulliver is completely confident of his own position. He is free from

the anxiety felt by either the picaro or Huck because he counts himself fortunate to be different from and superior to an average human being. The outcome for him, however, is much the same as it is for Huck. Having declared his hatred for mankind, he will forever distance himself from human companionship.

For too long, we have been discussing the various things that turn the travellers from society. I will discuss briefly how this is conveyed to the reader by means of satire.

The major scheme of satire in Gulliver's Travels consists of isolating one human trait or institution and magnifying it to an absurd degree in each voyage.[15] Voyage 1 directs the satire to the disproportionate nature of human ambition to its physical size. Military conquests are a dream cherished by politicians throughout history, but when it is entertained by the Lilliputian sovereign who stands a little above six inches, the stupidity of it strikes the reader with new force. Voyage 2 concentrates on the myth of largeness--and the cumbersomeness and ugliness that accompany hugeness. The bosom of the nursemaid repels Gulliver by its cancerous look simply because the nipple is as big as Gulliver's head. Human deformities are thereby put in a new perspective. Voyage 3 satirizes the misuse of rationality, where we are introduced to the absent-minded scientists and the unrealistic experiments that the best

minds are engaged in. Then the last voyage challenges the superiority of human beings on the whole, reversing the role of human beings and horses. It must be pointed out that the strategy of dealing with one aspect at a time gradually and irreversibly breaks down the defensive attitude of both Gulliver and the reader.

The masterly satirical touch of Gulliver's Travels remains to be said, and here I return to the deceptiveness of Gulliver mentioned earlier. Approaching the end of the book, the reader is conscious of the fact that the narrator is not to be completely trusted. After all, like the picaro, Gulliver is telling a story about himself, and consciously or unconsciously, he may present himself in a more favourable light. Our suspicion grows as we detect the self-congratulatory tone of Gulliver in his last voyage when he relates how special he is to his master. His bragging about the unique opportunity of being in constant communication with a being more intelligent than the homo sapiens does not only offend us, but also casts doubt on his claim of humility. The emergence of the Portuguese captain at the end of the book, with his kind and sincere plea for Gulliver's comfort, turns all of Gulliver's criticism upon himself. He is ungracious and ungrateful, and--what is more--his uncomplimentary observations about human beings are contradicted by the living example of the Portuguese captain. We are

compelled to conclude that Gulliver, as some kind of visionary, cannot be exempted from the human vices that he takes pain to uncover. This ironic truth, however, is unbeknownst to Gulliver himself, who gets so carried away by his harangue against the human world. He does not deceive only the reader, but himself too.

We observe some likeness in the method of narration in Huckleberry Finn, with the difference that Huck blames rather than congratulates himself. He is, therefore, free from the complacency of Gulliver. To him, society is always right. Up to the very end, he firmly believes that the Widow has the right to sell Jim, while Jim does not have the right to run away. As for himself, he runs not because he considers himself too good but because he is not good enough. That is why, although he heads for the "Territory," he speaks reverently of Aunt Sally's attempt to "sivilize" him.

As self-revelatory accounts, the two books are only successful to a point. Written in the first person point of view, the books are expected to contain some distortion of the facts. Here the similarity between the two books and the pseudo-autobiographical picaresque novels is significant. A reader is not supposed to take the words of the picaresque narrator at their face value, as the reputation of the narrator is at stake in his own story. Whether the true picture can be known hinges on our knowledge of what and how much is

distorted. In any case, one can still get through the distorting layer and arrive at the truth, in much the same way a physicist can calculate how deep an object is immersed in fluid once the refractive index of the fluid is known. In Gulliver's Travels and Huckleberry Finn, the distortive index is employed to produce a double-satirical effect, whereby the satire itself and the satirist--in the case of Gulliver's Travels--are put in an ironical light.[16] It does not invalidate in any way their criticisms of society but pushes the reader toward a deeper level in which he will not take Gulliver's words at face value.

To recapitulate, whether or not Gulliver's Travels and Huckleberry Finn are modeled after the picaresque novels is inconsequential to our argument. Comparing and contrasting the two novels with the picaresque model enable us to see their remarkable correspondences. Moreover, these features that we have considered--the solitude of the traveller, the satire of society and the travellers themselves, the exploitative relationship between the travellers and society--are all related to the lack of return in Gulliver's Travels and Huckleberry Finn. The impossibility of future recourses to the society they originally belong to, the first-hand experience they have of the unpleasant side of that society, and the development of a self that is at odds with that society--all these doom the travellers to an eternal sojourn. Once dislocated, they cannot find their way back to the starting place.

II

To begin the discussion of the frontier in American literature, let us take a look at a quotation from a real travel book written in 1865:

> The overwhelming sense of sublime, of awful desolation, of transcending marvelousness and unexpectedness, that swept over us, as we reined our horses sharply out of green forests, and stood upon high jutting rock that overlooked this rolling, heaving sea of granite mountains, holding down its rough lap this value of beauty of meadow and grove and river--such tide of felling, such stoppage of ordinary emotions at rare intervals in any life. It was the confrontal of God face to face, as in great dangers, in solemn sudden death.[17]

Be it the craggy Rockies or the meandering Mississippi, it is with sentiments of this kind, simultaneously romantic and religious, that the American West has often been perceived since the beginning of the nineteenth century. Similar writings produced by pioneers who moved across the continent over the decades finally accumulated and found intellectually articulated expression in Turner's paper "The Significance of the Frontier" and in his subsequent essays, which, in a poetic language that captures the prevalent myth at that time, argue that the frontier in the West is the foundation of American democracy, its yearning for freedom, its independence, and, in fact, almost everything that is regarded exclusively American.

Turner's synthesis into a unified formula of the many directions American history takes was indeed ground-breaking.

Parallels between this sentimental view of the frontier in history and in literature are abundant. It was a prevalent and popular theory for several decades, replacing the old "germ theory" of American culture, until questioned in recent years. To summarize the ideas of George Wilson Pierson, an historian who discusses at great length the strengths and the shortcomings of Turner's proposition, Turner's theory is only correct in certain places and at a certain time. Its error has been that it overlooks the importance of the difference in climate, natural resources and growing patterns in various districts in a geographical area as vast as North America, and what is basically true is later "magnified and exaggerated into a legend."[18] But legends, the language of human wishes and aspirations, often speak more powerfully than empirical historical truth in products of imagination such as literature. Imperfect as legends might be as reflections of objective truth, they have an unmistakable influence on the human consciousness.[19]

There are two points in Turner's arguments that call for further examination: i) the danger in the frontier nurtures individualism; and ii) separation from European societies destroys old social restrictions, and, along with them, many other corrupting influences. The first factor, while working in parallel with the second one, is simultaneously its partial logical precedent. The immediate threat of nature and

the native inhabitants of the land return the pioneer of the frontier to a state of bare confrontation with nature. The refinement and the niceties of the East coast, which by the middle of the nineteenth century were relatively European-ized, are ineffectual in the solving of the daily problems of survival. Necessity breeds expediency, and apart from physical distancing, there soon grows a spiritual and cultural one. The firm belief in these two premises led Turner to interject ecstatically about the West: "The frontier is productive of individualism," "the frontier individualism has from the beginning promoted democracy," "liberty and equality flourished in the frontier periods of the Middle West as perhaps never before in history," etc.[20]

Turner argues that the Americanization of the frontier follows a pattern.[21] First comes the pioneer, who, with his sheer coarseness and strength, hacks out an area of settlement from wild nature. After the trees have been felled, homesteads built and animals warded off, the people of a more gentle and refined stock move in. They are the settlers and consolidate what the pioneer has won from nature before them. Roads and bridges are built, more land is claimed, schoolhouses and courthouses are erected, etc., and they live relatively frugal, civilized lives. Then the third wave of immigrants--people with capital--come in, and they change the lifestyle so much that the settlements

gradually turn into villages, then to towns and then to cities. Obviously, the pioneer, who is used to the free and uninhibited life in the wild jungle, looks on at the incoming other settlers with distaste. The real change, it has to be recognized, comes in only with the third wave of immigrants, but the pioneer must find himself hemmed in even by the agricultural settlers. As John Mason Peck observes:

> He [the pioneer] builds his cabin, gathers around him a few other families of similar taste and habits, and occupies the land till the range is somewhat subdued, and hunting a little precarious, or, which is more frequently the case, till the neighbours crowded around, roads, bridges and fields annoy him and he lacks elbow room. The pre-emption law enables him to dispose of his own figures, he "breaks for the high timber," "clears out for the New Purchase," or migrates to Arkansas or Texas, to work the same process over.[22]

This kind of conflict at the frontier has to be borne in mind in the reading of Huckleberry Finn. "In Huckleberry Finn," Peter Coveney writes, "there is an implied conflict between the life on the raft and the corruption worked upon it by the power of society."[23] It requires no elaboration to see that here the raft embodies the values of the frontier and the power of society is equated with "corruption." We are told to see that the censorious attitude of Miss Watson is not merely a question of priggishness but hypocrisy. We have discussed how the human insensibilities that Huck witnesses down the river are no more than manifestations of the basic inflexible attention to appearances, shared by Miss Watson and Tom Sawyer alike. Apparently, Huck has a stronger

aversion to this kind of hypocrisy than even to physical danger, as can be inferred from his decision to hang in with his father even when he is locked up in a shack. He only stages his own death when his life is threatened by his drunken father. Otherwise, he prefers imprisonment by his father (which has the compensation of freedom in the forest) to the imprisonment of St. Petersburg.

Edgar M. Branch makes a distinction between Widow Douglas and Miss Watson, maintaining that the former's intuitive goodness is what Huck learns and that the latter's artificiality is what Huck rejects.[24] However, even if Miss Watson was what she seemed, even if she was as good-natured as the Widow, the discipline that both of them try to impose upon Huck will be too much for him. Huck's humourous description of how he feels in one spelling session tells us a lot about Miss Watson:

> Then for an hour it was deadly dull, and I was fidgety. Miss Watson would say, "Don't put your feet up there, Huckleberry," and "Don't scrunch up like that, Huckleberry--set up straight;" and pretty soon she would say, "Don't gap and stretch like that, Huckleberry--why don't you try to behave?" (p. 50)

The Miss Watson presented in this short scenario is a walking NO. She conveys nothing positive: her job is to restrain. Widow Douglas is no better. Actually Huck runs away from her "dismal, regular and decent" ways once, even before Miss Watson ever appears in the story. It is only the prospective

fun of joining Tom Sawyer's band of robbers that lures Huck back to St. Petersburg.

Huck is a mover and dreads stagnation. He resembles the frontiersman who, with one eye, looks with apprehension at the swarming in of late-settlers and, with the other, looks with longing at the unexplored frontier, because of the novelty and freshness it promises. This aspect of Huck's character is most visible in a passage in Chapter 10. After they run into each other unexpectedly on Jackson Island, Jim and Huck spend several nights in a pastoral condition. And we read several poetic descriptions of the tranquillity of the river at various times of the day. The following is a typical passage:

> Daytimes we paddled all over the island in the canoe. It was mighty cool and shady in the deep woods even if the sun was blazing outside. We went winding in and out amongst the trees; and sometimes the vines hung so thick we had to back away and go another way. Well on every old broken-down tree, you could see rabbits, and snakes, and such things; you could paddle right up and put your hand on them if you wanted to....
>
> (p. 103)

By now Huck has informed us of his love of nature, and Jackson Island after the flood is a paradise where rabbits and snakes share a peaceful coexistence. One would expect that Huck would at last stay contentedly on the island.

But no, there are times when the tranquillity and peace of the paradise become too much for the peace-loving Huck. After they spend a whole day in an idyllic manner catching

fish in order for Jim to recover from a rattlesnake bite, Huck again feels restless the next day:

> Next morning, I said it was getting slow and dull, and I wanted to get a stirring up, some way. I said I reckoned I would slip over the river and find out what was going on.
>
> (p. 108, emphasis mine)

The same feeling, "slow and dull," that Huck associates with Miss Watson, is used here to describe the paradisical Jackson Island. For a "stirring up," Huck is even willing to venture back to St. Petersburg, the very place that represents oppression and imprisonment. Huck's values have not changed, but the scene will have to change if he is to maintain a sense of inner peace. It is perhaps doubly significant, when Huck's predilection for movement is taken into consideration, that the means by which he secures his escape is the raft on the Mississippi, which brings him to a new place with the passage of each second.

To the list of things that Huck deplores, we might add that, like the frontiersman, he dreads restrictions on his movements. One can find a similar trait in Mark Twain, the creator of Huck Finn. In showing the relevance of the author's personality in the writing of the book, Peter Coveney writes:

> Part of him [Twain] loved the humanity and warmth of the old Mississippi and deplored the march of progress down the river valley. But part of him equally detested the "decadence" of the old aristocratic South and admired the material efficiencies of Northern commerce and industry.[25]

Fortunately, Huck does not suffer from this mental conflict, but it is very true that in addition to hypocrisy and decadence, which we have elaborated in Chapter 1 and this chapter, he shrinks from "progress." For behind the new linen, one is sweating and feeling cramped up in one's nice clothes. If Jackson Island cannot contain the free roaming soul of Huck Finn, St. Petersburg certainly does not occupy much of a place in Huck's mind.

NOTES TO CHAPTER 3

1. See Harold Kelley Crockett's dissertation The Picaresque Tradition in English Fiction to 1770, Diss. Univ. of Illinois, 1953, in which he traces stage by stage the development of this novel form in Smollet, Fielding and Defoe.

2. Alexander Blackburn, The Myth of the Picaro: Continuity and Transformation of the Picaresque Novel 1554-1954, Chapel Hill: The University of North Carolina Press, 1979, pp. 178ff, and Lionel Trilling, "Huckleberry Finn," The Liberal Imagination, New York: Doubleday & Co. Inc., 1953, p. 111. Despite their similar stance in regarding Huckleberry Finn as a picaresque novel, they do so for various reasons. Blackburn suggests that the picaresque traits are divided between Huck on the one hand and the King and the Duke on the other. And for this reason, the two villains confound Huck, who recognizes himself in them. Lionel Trilling, it seems, classifies the novel as a picaresque novel by the simplistic definition of the genre when he says, "The fun of the book [Huckleberry Finn] is based on the simplest of all novel-forms, the so-called picaresque novel, or novel of the road, which strings its incidents on the line of the hero's travels." Unfortunately, he does not further substantiate his provocative statement.

3. See, for example, Peter Coveney's account in his introduction to The Adventures of Huckleberry Finn, pp. 12-25, and Walter Blair, Mark Twain and Huck Finn, Berkeley: University of California, 1960.

4. D. J. Dooley, "Some Uses and Mutations of the Picaresque," Dalhousie Review, 37 (1957-58), pp. 363-377.

5. Richard Warrington Baldwin Lewis, The Picaresque Saint, New York: J. B. Lippincott Co., 1959, p. 10.

6. Claudio Guillen, "Towards a Definition of the Picaresque," Literature as System: Essays toward the Theory of Literary History, Princeton: Princeton University Press, 1971, p. 74.

7. Claudio Guillen, "Towards a Definition of the Picaresque," p. 71.

8. Blackburn's theoretical treatment of the picaresque form bears striking resemblance to Guillen's. Blackburn discusses the historical achievement of the picaresque novel

in three forms: 1) the classic form of Spanish novels; 2) the "dialectical" form of mixed picaresque and non-picaresque in the eighteenth and nineteenth century novels in France and England; and 3) the symbolic form, where the picaresque myth seems to have been spontaneously reborn from social features similar to those of sixteenth century Spain. See Alexander Blackburn, The Myth of the Picaro, p. 23 and pp. 208-214. Blackburn, incidentally, does not think Gulliver's Travels qualifies as a picaresque novel. It is more appropriate, according to him, to see it as satire. See pp. 18-19 of the same title.

9. Joseph T. Shipley, "Picaresque," Dictionary of World Literature, New Revised Edition, New York: Philosophical Library, 1953, p. 309. Shipley uses the term "picaroon" in his definition, rather than the more common "picaro," which I use throughout this thesis.

10. Blackburn, Alter, Guillen, Miller, Sicker (titles in Bibliography) all concur on these two points. In fact, I have not come across any discussion which disagrees with the opinions upheld by the scholars listed above on these two aspects of the picaro.

11. Stuart Miller, The Picaresque Novel, Cleveland: The Press of Case Western Reserve University, 1967, p. 17.

12. To return to note #2 of this chapter, Blackburn further remarks that Huck fails to cope appropriately with the two con men because of his own moral confusion. Mary Jane Wilkes inspires him with courage to defy the King and the Duke, whereas before he looks on helplessly and inadvertently assists the evil-doings of the con men. When he acts, he succeeds right away in tricking the King and the Duke. The element of chance, as I suggest in the following sentence, with which Huck shakes off the King and the Duke, is nonetheless present.

13. Frank Wadleigh Chandler, Romances of Roguery: An Episode in the History of Novel, New York: Benjamin Franklin, 1961, pp. 45-46.

14. Claudio Guillen, "Towards a Definition of the Picaresque," p. 89.

15. S. H. Monk, "The Pride of Lemuel Gulliver," p. 281.

16. The satirical strategy of Gulliver's Travels is competently analysed by Robert C. Elliot in "The Satirist Satirized" in The Power of Satire, Princeton: Princeton

University Press, 1960, pp. 184-214, in which he differentiates two Gullivers: the young Gulliver who is the agent of satire, faithfully recording the follies he witnesses, and the old Gulliver, a misanthrope who becomes an object of satire himself because of his hyperbolic criticisms. John F. Ross, however, labels this satirical strategy as "the final comedy" by which "Swift could make an elaborate and subtle joke at the expense of a very important part of himself." See his "The Final Comedy of Lemuel Gulliver," Studies in the Comic, University of California Publication in English, Vol. 18, No. 2, Berkeley: University of California, 1941, 175-196. See also Henry W. Sams, "Swift's Satire of the Second Person," English Literary History, 26 (1959), pp. 36-44, and W. B. Carnochan, who elaborates Elliot's "satirist satirized" to "satirist self-satirized" in Lemuel Gulliver: Mirror for Man, p. 92.

17. Samuel Bowles, Across the Continent, Springfield, Massachusetts: Samuel Bowles and Company, 1868, pp. 223-224.

18. George Wilson Pierson, "The Frontier and Frontiersman of Turner's Essays: A Scrutiny of the Foundations of the Middle Western Tradition," Pennsylvania Magazine of History and Biography, 64 (Oct., 1940), p. 453.

19. Henry Nash Smith, "Preface," Virgin Land, Cambridge: Harvard University Press, 1950, p. vii.

20. See Frederick Turner, The Frontier in American History, Henry Holt & Company, 1926, pp. 30, 153-154, passim.

21. The model of American cross-continental migration, originally proposed by John Mason Peck in New Guide to the West, Boston, 1837, is popularized and quoted extensively by Turner in "The Significance of the Frontier," which is in turn quoted by Walter Allen, The Urgent West, London: John Baker Publishers Ltd., 1969, pp. 54-55. I have not had the opportunity to get hold of Peck's book and am forced to rely on Allen's book for the passage quoted in note #22 below.

22. John Mason Peck, New Guide to the West, quoted by Walter Allen, The Urgent West, p. 54.

23. Peter Coveney, "Introduction," The Adventures of Huckleberry Finn, p. 21.

24. Edgar M. Branch, "The Two Providences: Thematic Form in Huckleberry Finn," College English, 11 (1950) p. 188.

25. Peter Coveney, "Introduction," The Adventures of Huckleberry Finn, p. 22.

CHAPTER IV

1

In the last two chapters, I have hinted at the correlation between the conception of self of the travellers and their return pattern. In the case of the Chinese travellers, their journeys involve a process which eventually enables them to suppress the egotistic desire for glory. When the destination is reached, they look forward to a felicitous reintegration of the self with its surroundings. Gulliver and Huck Finn, on the other hand, by choosing the life of loners, adamantly resist the "contamination" of the self by society. (It need only be repeated here that Gulliver's return is not accompanied by any emotional attachment to home when his heart is still with the Houyhnhnms.) To avoid unnecessary misunderstanding, I will say a few words on the crucial concept of self, that part of the personality which a person can call his own. The term "self", with its multiple meanings, has come to describe very different things; it can best be understood, I think, by seeing it in contrast with other concepts: for example, selfhood versus godhood, self versus nature, self versus others, self versus society, etc. Although all these juxtaposed pairs are connected with each other and relevant in one way or another to our understanding of "self," it is the last two concepts--of self as against

others, and society--that we are mainly concerned with.

That individuals should command consideration over society is an article of conviction that runs deep in Western consciousness. One immediately thinks of the celebration of self in the Romantic period, a self that is no doubt defiant towards authority. The jealousy regarding the sanctity of self is of such a severe degree that self is to be preserved to the exclusion of everything else, including our living body where the self is housed. Even when one turns to the more social-minded nineteenth century philosophers one cannot miss the tone of urgency regarding the crisis of a self beseiged by societal forces. John Stuart Mill's warning that "when it [the state or the public] does interfere [with the private], the odds are that it interferes wrongly and in the wrong place"[1] strongly echoes Rousseau's famous opening lines in The Social Contract, " Man is born free, but everywhere he is in chains."[2] Nor can one ignore the Marxist injunction, novel in the nineteenth century, that the state is a vehicle of oppression, threatening the self in such a way that it fosters a false individualism.

That Gulliver's Travels is written in the early eighteen- the century when the awakening of the romantic self is not to take place for yet another century may render the above paragraph irrelevant. However the truth is that Romanticism, as Wylie Sypher argues:

was, in effect, an artistic phase of the enlighten-

> ment that originated far back in the eighteenth century; it was essentially a counter-attack of the self on the world outside--on the world invented by Descartes and Newton and the scientists who followed them.[3]

The conflict, or the awareness of the conflict, between the self and society, dated here by Sypher to the early eighteenth century, in fact has always existed. It is only in the nineteenth century that the awareness becomes an obsession. As far back as the eighteenth century, "matters such as social justice, the growth of the individual (not collective) self, the possibility of valid alternate style of existence, the potential of a more open life, the awareness of loneliness and even alienation, the willingness to suffer personally for one's point of view"[4] have received thorough treatment in literature and philosophy.

One can even go further back than the eighteenth century and maintain that the control of individuals by guilds or the widespread of heresy in the middle ages are signs of conflicts between self and society. Many attempts have been made to date the birth of the consciousness of self in history, with conflicting results. The reason for the disagreement among scholars over this issue, I think, is partly due to the fact that the concern over the integrity of self has always been present in the Western consciousness,[5] sometimes lying dormant and at other times, rising to the surface to affect human actions. One has only to examine the

myth of Narcissus to realize the long history of the theme of self.[6] The story of Narcissus, the handsome youth, as retold by the twentieth century poet Robert Graves, runs thus:

> Narcissus was a Thespian, the son of the blue Nymph Leiriope...The seer Teiresias told Leiriope, the first person ever to consult him: "Narcissus will live to a ripe old age, provided that he never knows himself." Anyone might excusably have fallen in love with Narcissus, even as a child, and when he reached the age of sixteen, his path was strewn with heartlessly rejected lovers of both sexes, for he had a stubborn pride in his own beauty...
> At Donacon in Thespia, he came upon a spring, clear as silver, and never yet disturbed by cattle, birds, wild beasts, or even by branches dropping off the trees that shaded it; and as he cast himself down, exhausted, on the grassy verge to slake his thirst, he fell in love with his reflection. At first he tried to embrace and kiss the beautiful boy who confronted him, but presently recognized himself, and lay gazing enraptured into the pool hour after hour. How could he endure both to possess and yet not to possess? Grief was destroying him, yet he rejoiced in his torments; knowing at least that his other self would remain true to him, whatever happened.[7]

What subsequently happens to Narcissus is told in different ways. One version has it that Narcissus, finding the torture of possessing and not possessing too much to bear, stabs himself in the chest and die. In another less bloody version, Narcissus is too much enraptured by the beauty of his reflection in the water that he simply wastes away watching it. In any case, the water, as a mirroring agent, gives forth an image of oneself which is so attractive as to take precedence over everything else, even one's own life. There is also a kind of bitter-sweetness in knowing that one is suffering

for one's own beauty, one's own sanctity, for, whatever happens, it is the only thing that one knows is true. While Narcissus is occasionally ridiculed, he is more frequently pitied, and continuously sung praises of. And if Zweig's analysis is correct, the theme of "self-love" is prevalent in the practices of the early Christians. It even comes to mould the teachings of Christianity as we know it today.[8]

Leaving the Hellenistic tradition aside for a while, we come to consider the other major formative force of Western civilization, the Hebraic culture. On the sixth day of creation, records the Bible,

> God said, let the earth bring forth the living creature after its kind, cattle, and creeping thing, and beast of the earth after its kind; and it was so. And God make the beast of the earth after its kind, and cattle after their kind and everything that creepth upon the earth after its kind; and God saw that it was good.
> And God said, Let us make man in our image, after our likeness; and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepth upon the earth. So God created man in his own image, in the image of God created he him, male and female created he them.[9]

Granted the generally repetitive style of the archaic writings of the Bible, one still notices the intention to emphasize the uniqueness of man from other living things of God's creation by means by repetition. Unlike the other creatures that inhabit the world, which are first of all brought forth by earth and then multiplied by God, man comes directly from

God's conception, and bears an indelible image of God himself. If the tragic ending of the story of Narcissus contains an implicit warning against the indulgence in "self-love," the creation myth has nothing negative to say about deep self-reflection which, if done properly, should only reveal the divine face in every one of us. What is more important is the implication that God takes most pride in the creation of man because he finds delight to see his own image imprinted in man.[10] Man is only copying God in finding pleasure in himself, with the result that inward-looking activity soon carries an air of sanctity.

What originally distinguishes privileged human kind from other creatures later on distinguishes the self from the others. After the fall when the grace of God no longer directly visits the earth, the only mean by which man can remain communication with the divine is by looking inward at the fragment of God within him. Only then can an individual hope to rise above the tainted earth and the corrupting human community.

This yearning for what is above our immediate surroundings, combined with the self-love articulated in the Narcissus myth, has engendered a feeling of what Zweig terms "worldly insecurity,"[11] which, according to him, extends from the early Gnostics, through the Christians, to the followers of Luther and Calvin, and is reflected in the works of outstanding figures such as Descartes, Pascal, Kierkegaard, Rousseau,

Baudelaire and Nietzsche, and finally comes to imbue the writings of social critics today. Be it the organized agents of oppression such as the state or the church, or the invisible forces of conformity such as group pressure or social norms, the individual who shows any concern with seeking salvation will do his best to resist by concentrating on the self.

It is of interest at this point to look at the social reality that moulds the picaresque genre, in relation to which we have discussed our two English novels. Blackburn speaks of the similarities between the spiritual ambience behind the formation of the genre in the sixteenth century and the modern sentiment in these words:

> ...the picaresque novels reveal a recurrent nudity of the self before time...Similarly, the modern imagination since the sixteenth century often, as in a picaresque fiction, reveals a movement of negation, of reduction to an individual consciousness pre-existing culture itself.[12]

Lying underneath Blackburn's statement is the assumption that individual consciousness exists before culture or society, and the former is always under the threat of being infringed upon by the latter. The "nudity of the self" further suggests a state of vulnerability, which the picaro seeks to overcome by simultaneously mixing with and detaching himself from society, and hence the schizophrenic existence we speak of in the last chapter. To a certain extent, it is true

that the picaro is opportunistic and without principles, but he is so only because he is dependent on society materialistically for survival. Inside, he still maintains an area of consecration which makes him only one step short of being a rebel.[13]

In this light, the misanthropism of Gulliver comes close to a tragic vision, a vision of the impossibility of maintaining integrity of self in human community. But unlike the tragic hero, Gulliver commits the very crime of which he accuses others. That is why his confrontation with the rest of mankind is an inauthentic one; his denunciation of human society does not strike us as magnanimously tragic but comically pathetic. His meeting with the Portuguese captain soon after Gulliver is banished from the Country of Houyhnhnms, to which I have already alluded, shows the kindness of the captain, and by contrast, Gulliver's ungraciousness and condescension.

> His Name was Pedro de Mendez, he was a very courteous and generous Person; he entreated me to give some Account of myself, and desired to know what I would eat or drink; said, I should be used as well as himself, and spoke so many obliging things, that I wonder to find such Civilities from a Yahoo.

(p. 259, emphasis mine)

And later, he makes a similar remark about the captain's rationality.

> After Dinner Don Pedro came to me, and desired to know my Reason for so desperate an Attempt [to escape by jumping overboard]: assured me he only meant to

> do me all the Service he was able, and spoke so very movingly that at last I descended to treat him like an Animal which had some little portion of Reason.
>
> (p. 260, emphasis mine)

While it is ridiculous that Gulliver has such a high regard for himself, one must not forget that he is not the only one in history, which is strewn with real and fictional figures just like him. Louis Landa, for example, points to the pessimism of clergymen about human nature and argues that it should not be surprising that Swift, being a member of that calling, should share the same unflattering notions about human beings.[14] Swift's letter to Pope in which he reveals his feelings about mankind might put Gulliver's anti-social stance in perspective:

> I have ever hated all Nation professions and Communityes and all my love is towards individualls, for instance, I hate the tribe of Lawyers, but I love Councillor such a one, Judge such a one, ... but principally I hate and detest that animal called man, although I heartily love John, Peter, Thomas and so forth. This is the system upon which I have governed my self many years, but do not tell, and so I shall go on till I have done with them. I have got Materials towards a Treatis proving the falsity of that definition animal rationale and to show it should rationis capax. Upon this great foundation of Misanthropy, though not Timon's manner, the whole building of my Travells is erected.[15]

Swift's preference for individuals over groups is so strong that it is as if he were speaking of two different species of human beings--one rational, the other only capable of rationality or having the potential to act rationally. There

is still hope in individuals but when they are together, they become the "tribes" and the "Communityes" Swift detests. Taking the lead provided by Swift's letter, we can see the common viewpoint shared by the author and the character alike in Gulliver's explanation of his motive for writing his travelling accounts:

> I write for the noble end, to inform and instruct Mankind, over whom I may, without breach of Modesty, pretend to some Superiority from the Advantages I received by conversing so long among the most accomplished Houyhnhnms.
>
> (p. 265)

It is the same individual who, after a few pages, berates the human race for their pride:

> but when I behold a Lump of Deformity, and Diseases both in Body and Mind, smitten with Pride, it immediately breaks all Measures of my Patience.
>
> (p. 266)

The pride of Gulliver is basically the ugly magnification of the over-confidence in the sanctity of self. What distinguishes Swift from Gulliver is a sense of proportion; while seeing the deplorable state of corruption of human society, Swift does not imagine himself to be superior or go around publicizing his superiority over his fellow human beings. Gulliver's mistake is not in the act of looking into himself, but in looking at the wrong part of self. He resembles those who mistake their egotistical selves for the divine self, dwelling only on his superiority, totally unaware of the "lump of

Deformity" in himself.

The obsession with self is also evident in American culture and it clearly governs the shaping of the political and social life in America. In 1835, forty-nine years before the publication of Huckleberry Finn, Tocqueville described American democracy as an institution that individuates human beings:

> Thus not only does democracy make every man forget his ancestors, but it hides his descendants and separates his contemporaries from him; it turns him back forever upon himself alone and threatens in the end to confine him entirely within the solitude of his own heart.[17]

And then he goes on to say

> They [the Americans] owe nothing to any man; they expect nothing from any man; they acquire the habit of always considering themselves as standing alone, and they are apt to imagine that their whole destiny is in their hands.[18]

The stress on independence, to stand by one's opinions for better or for worse, is a pre-requisite for the proper functioning of democracy. It is not surprising that the dissociation of the self from its past, future and even present occurs. This is particularly true of life on the frontier. When there are clashes of opinion between a frontiersman and his neighbours, it is time, to use Huck's famous line, "to light out" again.

Many frontiersmen, I venture to surmise, are as paranoiac and as arrogant as Gulliver. But it would be grossly

incorrect. If not outright insulting and sacrilegious to suggest that Huck is smitten with pride. He is humble by nature and that is why he vehemently resist Miss Watson's affectation toward propriety. If he has any weakness, it is his blindness to the rightness of his private conscience, and his excessive readiness to admit that he is wrong. More than once he blames himself for his incorrigibility, but he follows this acknowledgement of his own mistakes not by reforming himself or conforming to the norms, but by persisting in his "diseases." Huck is too true to himself to ignore the inclinations of his mind, and hence his guilty feelings at misbehaving Miss Watson, Widow Douglas and Aunt Sally. His internal debate about whether to help Jim run away, culminating in his avowal to go to Hell, for which we have more than once referred, is a telling example of Huck's fidelity to self.

Without overlooking the basic differences in their characters, we can see that Gulliver and Huck's failure to return to their starting place springs from the assumption of the unavoidable antagonism between self and society. But society, as much as self, is a given that cannot be denied if one is to maintain communication with the rest of mankind. Huck and Gulliver, rightly or wrongly cut the Gordian knot by detaching themselves from society. The former will continue scouting for new territories, encountering more of

the kind of the king and duke and saving more of the likes of Jim and the Wilkes. Gulliver most likely will live grudgingly in human society, accepting ungratefully what it has to offer but scowling at its deformities from time to time. Tragic as the ending of one and pathetic as that of the other may be, it is their way of keeping the self intact.

II

Narcissus looks at the water and discovers an attractive reflection. Tsou Chi, who looks at himself in the mirror one day, is not at all pleased with what he sees.

> Tsou Chi was tall and fair of face and figure. He put on his court robes and cap and looked in the mirror. "Am I more handsome than Mr. Hsü of North Wall?" he asked his wife.
>
> "You are much more so," replied his wife. "How can Mr. Hsü even be compared with you?"
>
> Now Mr. Hsü of the North Wall is well-known in Ch'i for his beauty. Tsou Chi was not content, so he asked his concubine.
>
> "Am I more handsome than Mr. Hsü?"
>
> "How can there be any comparison?" she replied.
>
> Next morning when guests came and he sat with them and talked, he asked: "Who is the more handsome, Mr. Hsü or I?"
>
> "Mr. Hsü is not as handsome as you are," they replied.
>
> The day after that Mr. Hsü himself came. Tsou Chi examined him closely and decided he was not as handsome as Mr. Hsü. Then he looked in the mirror and decided he was much less well favoured than was Mr. Hsu. When he went to bed that night, he thought about it: "My wife thinks me handsome because she is close to me, my concubine because she fears me and my guests because they want some thing of me."

鄒忌修八尺有餘，而形貌昳麗。朝服衣冠，窺鏡，謂其妻曰：「我孰與城北徐公美？」其妻曰：「君美甚，徐公何能及君也？」城北徐公，齊國之美麗者也。忌不自信，而復問其妾曰：「吾孰與徐公美？」妾曰：「徐公何能及君也！」旦日，客從外來，與之坐談，問之：「吾與徐公孰美？」客曰：「徐公不若君之美也。」明日，徐公來，孰視之，自以為不如；窺鏡而自視，又弗如遠甚。暮寢而思之曰：「吾妻之美我者，私我也；妾之美我者，畏我也；客之美我者，欲有求於我也。」[19]

Put side by side, the myth of Narcissus and this anecdote from Chan Kuo Ts'e 戰國策 strike us with their stark contrasts. Narcissus wards off all suitors, declines even Echo (who, after all, is the "reflection" of his own voice and therefore his partial self) and falls in love with himself the very second he looks at his own reflection. Tsou Chi, on the other hand, diffidently contemplates the figure in the mirror. The first look he takes sends him for confirmation from his wife, then his concubine and his friends, who unanimously attests to Tsou's handsomeness. The second look immediately awakes him from whatever self-fascination he may have. The examination of self leading to the discovery of one's inferiority and deficiency is so characteristic of the self-absement in major Chinese teachings.

Even if Chan Kuo Ts'e is not included as one of the Confucian canons, it cannot be denied that it is widely read.

In any case, the emphasis on relationship rather than on individuality is anything but absent in Confucian thinking. The four beginnings, as expounded by Mencius, govern the way a person should relate to those around him. The first three, jen 仁 [natural human feelings for others], i 義 [commitment to the common good], and li 禮 [respect for social and religious forms] unequivocably dismiss any possibility of self-isolation. Even the fourth one, chih 智 [education][20], which at first glance seems to meet the inclination for the cultivation of oneself, has the ideal of socialization as the goal. What one is engaged in during the process of education is the practice of social interaction. With such a sequence of priorities, it is no wonder that the five ethical relations, those between sovereign and subject 君臣, fathers and sons 父子, brothers 兄弟, friends 朋友, and husbands and wives 夫婦 respectively, occupy such an important position in Confucian philosophy.

It must not be misconstrued that self or individuality is completely obliterated in the mesmerizing cobweb of social relationships. And although Confucius answers, "Jen is the disciplining of self and the restoration of the proper social forms 克己復禮為仁," he by no means implies the total negation of self. What the self needs is proper regulating, after which the self can act without error. The Great Learning 大學 contains the passage which best illustrates

how self should relate to larger social institutions such as family, state, and empire:

> The ancients who wished to illustrate the illustrious virtue throughout the empire, first order well their own states. Wishing to order well their states, they first regulated their families. Wishing to regulate their families, they first cultivated their persons. Wishing to cultivate their persons, they first rectified their hearts. Wishing to rectify their hearts, they first sought to be sincere in their thoughts. Wishing to be sincere in their thoughts, they first extended to the utmost their knowledge. Such extension of knowledge lay in the investigation of things. Things being investigated, knowledge became complete. Their knowledge being complete, their thoughts were sincere. Their thoughts being sincere, their hearts were rectified. Their hearts being rectified, their persons were cultivated. Their persons being cultivated, their families were regulated. Their families being regulated, their states were rightly governed. Their states being rightly governed, the whole empire was made tranquil and happy.

古之欲明明德於天下者，先治其國。欲治其國者，先齊其家，欲齊其家者，先修其身。欲修其身者，先正其心，欲正其心者，先誠其意，欲誠其意者，先致其知，致知在格物，物格而後知至，知至而後意誠，意誠而後心正，心正而後身修，身修而後家齊，家齊而後國治，國治而後天下平。[21]

One might do well to examine closely the way that the interrelationship between self and society is expounded. The structure of the passage follows roughly a hour-glass shape. It first begins with a problem about the largest unit in human society, namely, "How is one to illustrate the illustrious virtues throughout the empire?" The quest for an answer leads one through various levels of human society,

with each level smaller than the one that precedes it, until one arrives at the core of the problem, the self. When the self is properly set correct, the movement of the passage recoils and follows a path through larger and larger social units. All the problems that one encounters in the first part of the passage are solved.

It is my opinion that the hourglass design with the self situated in the middle suggest that it serves a crucial function in the smooth working of the order of the world. However, important as it is , it only commands our attention insofar that the proper orientation of the self enables us to put in order the next unit, the family. Then the regulating effect ripples off until society as a whole is benefited. Seen in this way, self is the core of the solution to all problems; if indulged for its own sake, however, it becomes the problem itself.

That is perhaps why the hourglass design of the passage contains a little variation. As we go deeper and deeper in the self, from person 身 to heart 心 to thoughts 意, we learn that the extension of knowledge inspires us with sincere thoughts. The next step, instead of leading us further into self, takes an unexpected turn to the external world--in the investigation of things. What at first appears to be an hourglass now involves subtly an added dimension. The importance of self is further subdued, for the realization of

tranquility and peace throughout the empire does not come from the unaided self. Without the external world from which knowledge grows, the self is totally helpless.

One should not expect Confucianism, as a major philosophy that has fascinated human consciousness and guided human actions for such a long time, to remain forever in its nascent form. So frequent has been the interpenetration of this orthodox thinking and other minor ideologies such as Taoism, Buddhism and the School of Five Elements that it is almost impossible to trace all the various currents of thinking through the ages. We will, however, take a big step to discuss briefly the late development of neo-Confucianism for the reason that its proximity in time to the period when the two Chinese novels under discussion were written makes it pertinent to our study.[22] Ming neo-Confucianism deserves a brief look here also because it is regarded as an aberration for its unmatched "egocentrism" by any period of Chinese history except the twentieth century. It is my intention to show that despite its egocentric tendency, Ming Confucianism is still at one with the basic tenets of the teachings of Confucius and Mencius.

Coincidentally, the spokesman of Ming neo-Confucianism, Wang Yang-ming 王陽明, also compares the mind to a mirror. It is a mirror that reflects the myriad events of the universe. Therefore, it would seem enough just to look at one's mind (in fact, many radical followers of Wang Yang-ming do nothing

but just that, and hence the censorious judgement of contemporaries and later ages), a stance reminiscient of the self-love of Narcissus and self-examination of the Christians. However, we quickly discern a difference in Wang's Confucianism. The mind, like the mirror, has to be polished if it is to give a bright reflection.

> The mind can be compared to a mirror. The mind of the Sages is like a bright mirror. The mind of ordinary people is like a dull mirror. The argument of "investigation of things" of recent times is like capturing the images of objects by means of a mirror, and [followers of this school of thinking] devote all their efforts to the act of reflecting. How can there be good reflections if the mirror is still dull? ...Spend some time in polishing the mirror. After it is polished, the act of reflecting is still not to be ignored.
>
> (translation mine)

> 心性說之鏡說明物說之事格物說如此說是功夫上用力處說向裏工夫說向外工夫說照?...要下磨的時候不可廢了.[23]

The way of polishing the mind is to commit oneself to jen, which again brings one back to the relationship with society. Only when the mind is so conditioned by that principle that it will not swerve from the way of the sages. Only then can one follow the dictates of one's mind.

To a considerable extent, Wang Yang-ming's philosophy opens up many possibilities for the fulfillment of individual potential denied by the dogged observation of Confucian texts before him. Yet, in no place does Wang Yang-ming advocate

goals that are in conflict with the social orientation of Confucian thought. As William DeBary puts it:

> He [Wang Yang-ming] sought to free the individual from within, not to set him against anything without. There was no question of breaking away from social obligations or restrictions, nor any consciousness of the kind of conflict between the individual and society often found in modern individualism. ... Wang Yang-ming accepted without question the contextual character of Confucian ethics whereby these virtues [the four beginnings, referred to earlier in this chapter] were linked concretely to existential human relationship.[24]

It is this constant reference to human relationships that differentiates Wang Yang-ming's thinking from unregulated self-indulgence.

Taoist elements, especially cultist Taoist ones, are unmistakably present in the two Chinese novels we are studying. More so than Confucianism, Taoism has incorporated many elements originally alien to the teachings of Lao Tzu. By man times, for example, it had merged with the Yin-yang School to produce a movement known as the fang-shih 方士. The original wu-wei 無為 (non-action) now changed to a set of methods by which an individual could attain longevity, if not immortality. Welch identifies four forces that inform the later Taoist movement: i) philosophical Taoism; ii) the hygiene school; iii) the philosophy of the Five Elements, and the concoction of elixir or the search for it; and iv) the quest for the Isle of the Blest,[25] all of which are alluded to in one way or another in Hsi Yu Chi and Ching Hua Yuan.

It is undeniable that the Taoist movement is more self-centered than Confucianism in that the Taoist seeks salvation only for himself. The concoction of elixirs, the cultivation of the body for immortality, the arrival at the blessed land and the implementation of a philosophy of withdrawal and retirement benefit no one beside the practitioner himself. However, the method, rather than the goal, is what we should pay attention to here. The practice of hygiene is based on the belief that there are gods residing in our bodies, and that they maintain close surveillance over our activities. The adept's task is to please the gods in such a way that they will stand on his side. That is why, besides the routine breathing exercises and other more exotic methods to perfect his physique, a Taoist adept should at all times strives for an impeccable record of moral behaviour. This gives rise to the considerable amount of social and public works done by Taoists, such as the repair of roads and bridges, the building of orphanages and nursing homes, and the care of the sick and destitute.

The interior God School of the first four centuries A.D. pushes this belief logically and arrives at a very rigid distribution of rewards and punishments. It is believed that 120 sins that an individual commits will bring illness to him, 500 sins will result in stillborn babies and 10,000 sins will lead to the public execution of the whole family.

Conversely, for those who lead a moral life, 300 good deeds will elevate a mortal to a ti-hsien 地仙 (immortal on earth), and 12000 good deeds, a t'ien-hsien 天仙 (immortal in heaven).[26] This neat computation of the effect of sins and good deeds by which a person can administer his own fate gives hope to a lot of people, and enjoys such popularity among Taoists and laymen alike that it came to proliferate in morality books 善書 and ledgers of merits and demerits 功過格 in Ming.[27] We have reasons to believe that such beliefs persisted in the Ch'ing, for the figures of sins and good deeds quoted above are repeated with slight variations in Ching Hua Yuan. In his dream at the Dream Spirit Temple, an old man appears in front of T'ang Ao, correcting T'ang Ao's narrow conception of what it takes to become an immortal.

All the many stringent requirements to be qualified as an immortal present no obstacles to Wu-k'ung, who has fulfilled all except one even before the pilgrimage begins. He spends years and years in the Mountain of Flowers and Fruit, eating the rarest and choicest produce of nature. And if that is not enough, the many kinds of elixir that he steals from the Peach Festival of the Mother Queen and the studio of Lao Tzu, and the ginseng fruit at the Temple of Five Villages 五莊觀 should provide him with more celestial nourishment than is necessary. As for supernatural power, he can summon forces of nature at will and his brief battle

against the heavenly troops. The quest of the Blessed Land does not pose a problem either. During and before the pilgrimage, he makes countless trips to the divine realm, and, as he claims, he can freely go in and out of any place in any realm. Access to Thunderclap and the Heavenly Court is well within him. But, more than once, we are reminded that Wu-k'ung is but an apostate primordial immortal 不死散仙, which means that to rise in rank, Wu-k'ung will have to cultivate the true Dharma 正法 by practicing good deeds.

The importance of good deeds is brought out in the early part of the book through the mouth of T'ang T'ai-tsung 唐太宗, who, in issuing an amnesty after his tour in the Underworld, concludes:

> If you're bent on good works and mercy,
> Need you read the sutras with diligence?
> If you intend to harm others,
> Even the learning of Buddha is vain!
>
> (1, p. 254)
>
> 心行慈善，何須勞力看經？
> 意欲損人，雖讀如來一藏：
>
> (p. 125)

In a sense, these words undermine the whole purpose of the pilgrimage because one can practice kindness at home. But instead of seeing good deeds and the study of scriptures as mutually displaceable, perhaps what this short verse proposes is that intellectual appreciation of the Buddhist

scriptures should be complemented by active kindness and lovingness. This involves, first of all, the elimination of the tendency to destroy life. Wu-k'ung is notorious for his bloodthirstiness, which is recognized by all those around him. But as the pilgrimage approaches the end, Wu-k'ung is seen to have acquired compassion. When he crushes the skulls of the two Little Wind Cutters 小風 in Chapter 74, he expresses deep-felt regret for his rashness:

> When he saw them like that [lying dead like meat patties]....he was moved somewhat to pity. "Alas," he said to himself, "They were kind enough after all to have spilled everything about their family to me. How could I finish them off just like that? All right! All right! What's done is done!
>
> (III, p. 40a)
>
> 自家看了，不覺的道「呀！也是可憐他弟兄們是實話兒與我說了，我卻怎的一下子就結果了他。也罷，也罷！已已矣矣。
>
> (p. 851)

Nor should we take Wu-k'ung's words as crocodile's tears since the author steps in immediately to assure us of Wu-k'ung's genuine remorse:

> Dear Great Sage! Because of the impediment in his master's way, he had no choice but to do something like this.
>
> (III, p. 40b)
>
> 好大聖，只為師父阻路，沒奈何纔下這件事。 (p. 851)

From this point on, Wu-k'ung does not destroy life unless it is absolutely necessary. Chapter 97 brings the pilgrims another encounter with a band of robbers, but unlike the

first encounter in Chapter 14, Wu-k'ung is able to suppress his desire to kill.

Now that his destructiveness is brought under control, Wu-k'ung still has to show that he can be socially beneficial.[28] The task of delivering the scriptures is certainly a good deed, but the pilgrims have actually done more good than they are sometimes aware. In clearing their way to Western Heaven, Wu-k'ung and the other pilgrims eliminate the many demons and fiends which often oppress the people living in their areas of influence. Benevolent acts of this nature are numerous in the course of the pilgrimage, but none can compare with the time when Wu-k'ung saves the lives of one thousand one hundred and eleven boys at the Bhiksu Kingdom ビクシュ国. Wu-k'ung's kindness comes to benefit more in Phoenix-Immortal Prefecture 鳳仙郡, where no rain has fallen for years because the Prefect once pushed over the sacrificial tablet in anger. Wu-k'ung takes upon himself the task of explaining the cause of the draught, and persuades the Prefect to show repentence for his sacrilegious behaviour. The result is conversion to the true belief by the whole country, which is immediately followed by a torrential downpour that saves the lives of the entire population. Tripitaka and Sha Monk speaks jubilantly about Wu-k'ung's two good deeds:

> ... he [Tripitaka] spoke most amiably to Pilgrim: "Worthy disciple, your virtuous fruit this time

> far surpasses even that of the occasion when you rescued the children of the Bhiksu Kingdom. This is entirely your merit." "At the Bhiksu Kingdom," said Sha Monk, "only one thousand, one hundred and eleven young boys were saved. How can that compare with the torrential rain, which provided moisture everywhere and revived hundreds and thousands of lives? This disciple, too, has been secretly admiring Elder Brother for his great magic strength which can move Heaven and for his compassion which covers the Earth."
>
> (IV, p. 210)

[唐僧]在馬上向行者道：「賢徒，這一陣喜並無傷，比之國清救兒童，皆是之功也。」沙僧道：「比之國王救得一千一百一十個小兒，怎似這場大雨，普沾法潤，活救百萬千千生命！弟子也暗自拜說大洋之的法力通天，慈恩普地之。

(p. 998)

T'ang Ao's social-mindedness is revealed to the reader at the Great Spirit Temple when he explains why he eagerly seeks office:

> My original intention is to push myself ahead so that I can restore T'ang rule, rescue people from the plight of war and be of service to the court.
>
> (trans. mine)

小子初意，原是努力上進，恢復唐業，以酬主恩，建庶，立功於朝也。

(p.39-40)

Now disillusioned with ever getting the opportunity to serve the people through governmental means, T'ang Ao does not give up his plans to save the world. Rather, he gains encouragement from the old man in his dream who stipulates loyalty, filial piety , righteousness and other personal as well as social virtues as the foundation on which the way to

immortality lies. While planning a life as a recluse, it is significant that T'ang Ao gives himself altogether to the wlefare of other people. The effort to bring the flowers together also brings families together, and relieves many people from the haroship of life. He wins the worship of the population of the Country of Women女兒國 by stopping the flood, an accomplishment comparable to Wu-k'ung's sending the rain to end the draught:

> Meanwhile T'ang Ao instructed [the workers] and supervised the work. The people noticed that T'ang Ao got up early in the morning and came back late at night because of the work and they were very grateful. A few elders got together and collected a fund to erect a stutue to T'ang Ao's likeness and build a shrine to his honour. A placard was put up, on which were written in gold: "kindness flows as long as the water."
>
> (translation mine)

這種感恩福德是二：的眾百姓見他早起晚歸辛
勞奔動，人人感佩，早有幾個老者三集湊集
銀錢，仿照唐敖相貌，塑了一個生祠，又建一個
金身廟設，上面「澤長水長」四個大字

(p. 256)

To have themselves worshipped as gods, both Wu-k'ung and T'ang Ao have shown they have benefited not only themselves but thousands of living souls. Gratitutde from the masses like this is a testament to the social dimension of a Tao-ist practitioner's life, who is often mistaken for being aloof and apathetic to the world around him.

It is easy to forget that T'ang Hsiao-shan is a paragon

of Confucian virtue because she does not have as many good deeds to boast of as her father. However, she is portrayed as someone who is completely committed to the practice of at least tow social virtues--loyalty 忠 and filial piety 孝. C. T. Hsia writes somewhat disparagingly of the novel that

> In attempting a fairer description of the world of Ching-hua yuan, we may say first of all that its main plot is firmly built upon a celebration of three major ideals; loyalty to the sovereign (chung 忠), filial piety (hsiao 孝) and the quest for Taoist fairyhood of immortality (hsien 仙).[29]

Daniel Lin, on the other hand, thinks that these ideals are the very components that make the st ory of Ching Hua Yuan such a romantic one:

> In the world of Ching Hua Yuan,...the destination [of the travellers] is filial piety if not loyalty; or loyalty if not filial piety; or it changes from loyalty to the pursuit of immortality; or from filial piety to the pursuit of immortality; or it is the combination of loyalty and filial piety. [These three destinations] affect one another and set one another in vibration and interweave into a romantic story.
>
> (translation mine)

> 在鏡花緣的世界裡,...他們的目標不是「忠」就是「孝」,不是「孝」就是「忠」,或者由「忠」走「仙」,或者由「孝」走「仙」,或者「忠」「孝」兩全,彼此影响,彼此激盪,而編成一個浪漫故事。[30]

Faced with the options of filial piety, loyalty and immortality, T'ang Hsiao-shan always puts her personal interests last. Daniel Lin in the passage quoted above points out correctly that filial piety and loyalty often change into

the pursuit, and may I add, the realization of immortality. Personal salvation is achieved paradoxically when one exerts one's effort in the practice of social virtues which are essentially outward-projecting rather than inward-reflecting.

I have noted in the second chapter that hsien and yin as two ideals in life come respectively from Confucianism and Taoism, and that the travellers in both Hsi Yu Chi and Ching hua Yuan return at the end, embracing both ideals. I will take another step here to suggest that the two ideals have a common ground in the conception of self in relation to society in Chinese philosophy. Confucianism places self in a secondary position to society, which defines its roles and and purposes. Much of that is found also in critist Taoism which further demands the individual not to indulge in self-glorification. To be hsien , one has to prove oneself useful to other people; to be yin, one has to negate one's egotistic tendencies. The three major travellers only succeed in obtaining personal salvation because they are not self-serving. Indeed, they are the preservers of social stability before they deserve what they are rewarded at the end. To return to a phase of yin following that of hsien, the traveller subjugates the self to the demands of both Confucianism and Taoism. He sacrifices selflessly to the pursuit of the social good but declines the glory rightly his by withdrawal at the last minute. When the journey to cure the travellers of

self-importance is done, nothing is more appropriate than to return.

In concluding this study, I would like to warn against a possible misreading of this paper. I have loosely used the terms "Chinese" and "Western" in association to the two groups of novels that we are studying in order to put them in contradistinction, in the process of which, I might have created the wrong impression that all travellers in Chinese literature are like Wu-k'ung and Centiflora, and those in Western literature, Gulliver and Huck. A statement to this effect is about the furthest thing I want to prove. To say nothing of Western literature which is informed by the most varied cultural elements, even Chinese literature, backed by the relatively homogeneous Chinese culture, defies such generalization until a more thorough documentation is presented. Rather, when I introduce materials from philosophy and culture studies in general, I use them as tools to explain the novels, which remain the foremost concern of my study. The procedure of my analysis follows these three steps: firstly, I notice t he difference in the return of the travels, which leads me into considerisng the difference in the literary and philosphical background. From then on, I look for elements in the two cultures which can explain what I observe

in the literary works. As to how the two cultures can be compared in totality, I do not presume to comment in such a short essay.

In a way related to the point above is the one-side view that inevitably resulted in a study that sets out to "prove" or "explain" a literary phenomenon. Here in particular, I am concerned with what appears to be a deliberate misrepresentation of Western culture. One is forced to be selective with materials, picking only those which serve to prove one's standpoint, and bypassing, but at the same time acknowledging, the coexistence of other materials. The whole procedure is analogous to ordering one's dinner at a big restaurant. One cannot eat everything that is available and is therefore forced to make a choice. The food that is finally brought to the table, one must not forget, is only one item listed in the menu which contains many dishes that are just as delicious. In like manner, I have highlighted the theme of self-love in Western culture, fully conscious of other coexisting currents of thinking in the West. Several remarkable thinkers, such as Jose Ortegay Gasset, Erich Fromm, Joseph Campbell, Wylie Sypher and Jacob Bronowski, among others, whose works benefit greatly my research and exert considerable influences in the crystallization of the ideas articulated in this thesis, have brought to my attention the other trend of thinking, which aims to offset the dangers of the obseesion with self. In synthesizing

the theme of self in the West, these scholars, each in their own ways, are proposing remedies. It would be most unfair, after focusing on the "self"-ish side of Western culture, not to conclude the discussion with at least the mention of their names. The exact nature of their contributions, the roots of their thinking in Western culture, and other related questions, however, can only be adequately dealt with in another full-length study.

NOTES TO CHAPTER 4

1. John Stuart Mill, "Of the Limits to the Authority of Society over the Individual," from On Liberty, in Self and World, ed. James A. Ogilvy, New York: Harcourt Brace Jovanovich, Inc., 1980, p. 200.

2. Jean Jacques Rousseau, The Social Contract, trans. G. D. H. Cole, London: J. M. Dent and Sons Ltd., 1941, p. 5.

3. Wylie Sypher,, Loss of Self in Modern Literature and Art, New York:Random House, 1962, p. 20.

4. Frederick R. Karl, A Reader's Guide to the Development of the English Novel in the Eighteenth Century, London: Thames & Hudson, 1974, p. 277.

5. See, for example, Joseph Campbell's rough division of time into "comparatively stable periods of those great coordinating mythologies" and "now." The point of transition from the former to the latter marks the detachment of the self from the group. He writes, "Then all meanings was in the group, in the great anonymous forms, now of the self-expressive individuals; today no meaning is in the group --none in the world; all is individual." "Then", as used by Joseph Campbell, of course refers to the long pre-historical past when the human consciousness had hardly been formed. See Joseph Campbell, "The Hero Today," The Hero in Literature, ed. Victor Brombert, New York: Fawcett World Library, 1969, p. 279.

Jose Ortega y Gasset sees the consciousness of self the unique thing that differentiates the human beings from the animals. The point at which man, by an energetic effort retrieved into himself to form ideas about the external world marks the beginning of human history. Then throughout the life of a human being individually or the history of human race collectively, this retrieval into the self is repeated cyclically. Whenever human wishes get frustrated by the external world, the human being step into the self, where he formulates strategies by which he can cope with the outside. Then once again, he submerges himself in the world, and acts according to a preconceived plan. The last of this three-step-cycle forms an interesting comparison with the interaction between self and society in Chinese philosophy. Ortega y Gasset in effect speaks of some sort of a "return" to society, but the difference is that the human being returns with the intention to set things in order, "to act according to a

preconceived plan," and last of all, to dominate the outside. See Jose Ortega y Gasset, "The Self and the other," The dehumanization of Art, Princeton: Princeton University Press, 1968, p. 187.

6. I am heavily indebted to Paul Zweig's The Heresy of Self-Love, New York, London: Basic Books, 1968, for information and inspiration in the following analysis of the Narcisuss myth.

7. Robert Graves, The Greek Myths, Vol. 1, harmondsworth, Middlesex: Penguin, 1955, pp. 286-288.

8. Paul Zweig, The Heresy of Self-Love, p. 4.

9. "Genesis" I. 24-27.

10. Paul Zweig talks of the three interlocking circles of Narcissi--God, Primal Man (man before the Fall) and earthly humanity--each desiring only his own image. The quest for self is most difficult for the earthly humanity because both good and evil now reside in self and it is possible that instead of seeing divinity of humanity in self, one indulges in the wrong kind of self such as egotism and selfishness. See The heresy of Self-Love, pp. 10-15

11. Paul Zweig, The Heresy of Self-Love, p. 261.

12. Alexander Blackburn, The Myth of the Picaro, p. 202.

13. See Robert Alter, Rogue's Progress: Studies in the Picaresque Novel, Cambridge: Harvard University Press, 1964, p. 5. Alter correctly denies the possibility of a picaro of ever becoming a rebel because he does not intend to alter the circumstances he is in, but to get around them. However, although there is no overt rejection of society, the picaro harbours rebellious thoughts. The attitude of the rebel is already present. See also Claudio Guillen, note #14 of the last chapter.

14. See note #9 of Chapter 1.

15. Jonathan Swift, The Correspondence of Jonathan Swift, Vol. III, ed. F. Elrington Ball, p. 277.

16. See note #10 above.

17. Alexis de Tocqueville, "Of Individualism in Democratic Countries," Democracy in America, Vol. II, New York: Alfred A. Knopf, p. 99.

One of Tocqueville's concerns in studying American democracy is the "tyranny of the majority"--how in submitting one to the rule of the mjority, the development of great characters is checked. See the chapters on "Unlimited Power of the Majority in the United States and Its Consequences." In reaction to the fear that one's identity will be lost in the majority rule, Tocqueville is warning against the tendency in man to withdraw into himself, and thus the state of isolation as described in the quotation.

18. Alexis de Tocqueville, "Of Individualism in Democratic Countries, p. 99.

19. Yen Yu-lin ed. 晏玉麟, Chan Kuo Ts'e 戰國策, Hong Kong: Kwang-chih, n.d., p. 96.

Translation of the Tsou Chi story is partially based on the translation by J. I. Crump, Jr., Chan Kuo Ts'e, Oxford: Clarendon Press, 1970, pp. 151-152. I have altered a few points in order to facilitate the exposition of the story.

20. Translation of the four terms taken from William McNaughton, The Confucian Vision, Ann Arbor: University of Michigan Press, 1974, p. viii.

21. Translation by James Legge, "The Great Learning," in The Four Books, New York: Paragon Book Reprint Corp, 1966, pp. 310-313.

22. In what follows, I will briefly look at Ming neo-Confucianism as representative of the philosophical background when the two Chinese novels under study were written, although one of the novels, Ching Hua Yuan, I am fully aware, was written in the late eighteenth century. In so doing, I seek support from Chan Wing-tsit, who sees the "predominating philosophy" in Ch'ing China was an empiricism which developed as a reaction to Rationalism and Idealism and that the basic concepts with which the Ming thinkers were concerned, such as Reason, Nature and Moral Law continued to monopolize the area of philosophical discussions. See footnote #214 of his "Story of Chinese Philosophy" in Philosophy--East and West, ed. Charles A. Moore, Princeton: Princeton University Press, 1946, pp. 55-56.

A stronger support is available in Hsin-sheng C. Kao, Li Ju-chen, Boston, Twayne Publisners, 1981, p. 18, when he

writes: "Li Ju-chen was seeking a way to make some sort of unified sense out of the polarized world in which he lived. Thus each work was for him an attempt at an intellectual synthesis of the ideas and values of his own period; each was an approach toward a conscious reconciliation of the fundamental assumptions of traditional classical Confucianism, under the banner of the School of Han Learning, with certain innovative beliefs that he associated with spiritual and artistic attainment, in implicit reference to the School of Mind." The School of Mind, needless to say, is the mainstream of Ming philosophy.

23. Wang Yang-ming 王陽明, Wang-yang-ming ch'uan-shu 王陽明全書 [The Complete Writings of Wang Yang-ming], Vol. I, Taipei: Cheng -chung, n.d., p. 10.

24. William Theodore deBary, "Individualism and Humanitarianism," Self and Society in Ming Thought, p. 151.

25. Holmes Welch, The Parting of the Way: Lao Tzu and the Taoist Movement, Boston: Beacon Press, 1957, pp. 92-97.

26. Holmes Welch, The Parting of the Way, pp. 110-111.

27. For the growing influence of popular literature of this kind in Ming, see Tadao Sakai, "Confucianism and Popular Educational Works," Self and Society in Ming Thought, pp. 331-336.

28. Anthony C. Yu, "Introduction," Journey to the West, Vol. 1, pp. 56-57.

29. C. T. Hsia, "The Scholar-Novelist and Chinese Culture: A Reappraisal of Ching-hua Yuan," p. 276.

30. Lin Lien-hsiang," Ching-hua-yuan chieh-kou t'an-so," p. 31.

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